

THE CONNOISSEUR
(ILLUSTRATED)

FEBRUARY, 1911

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Vol. XXIX. No. 114

THE

CONNOISSEUR

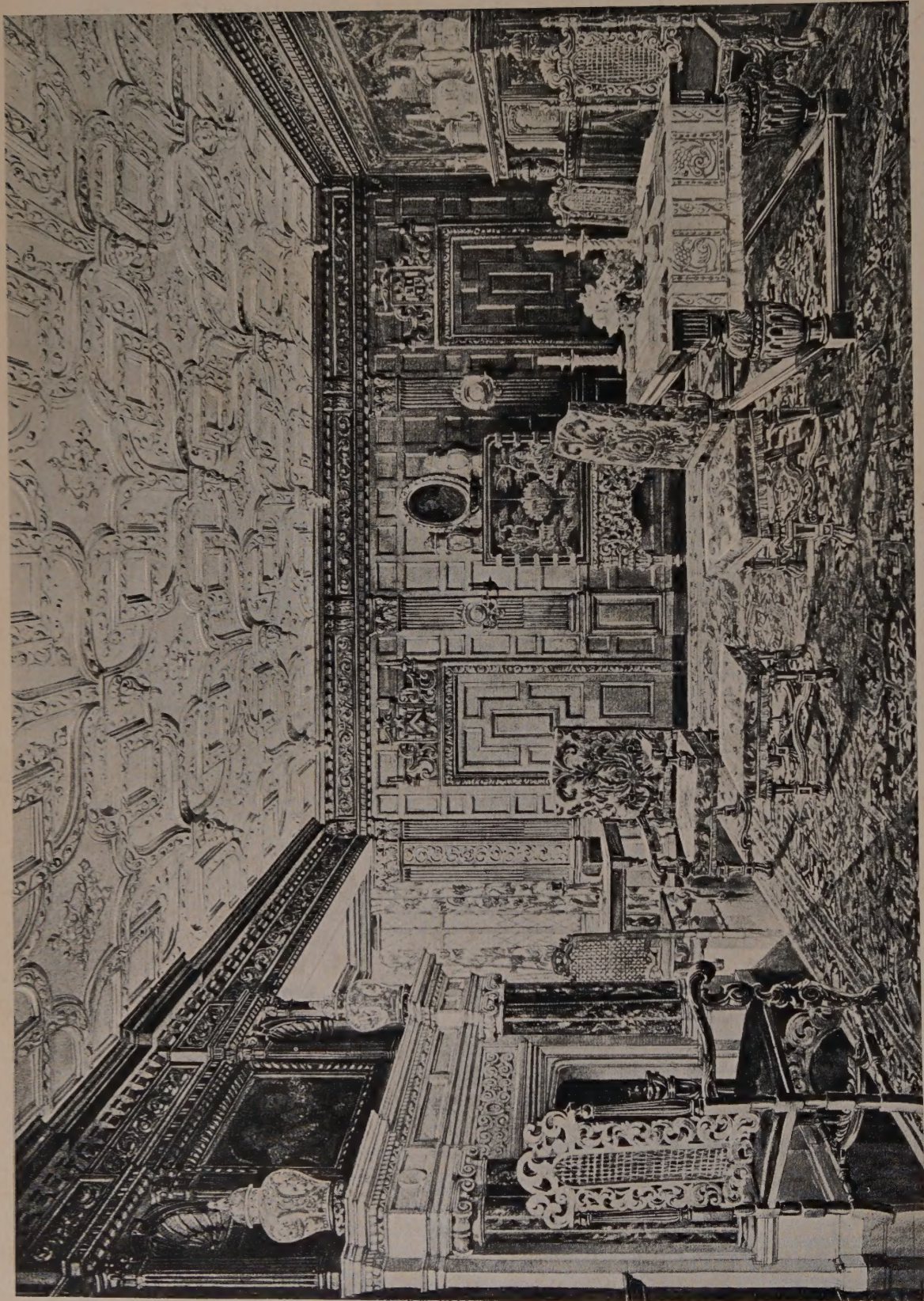
A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



FEBRUARY, 1911

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A FINE JACOBAN DINING ROOM by

GREGORY & CO.

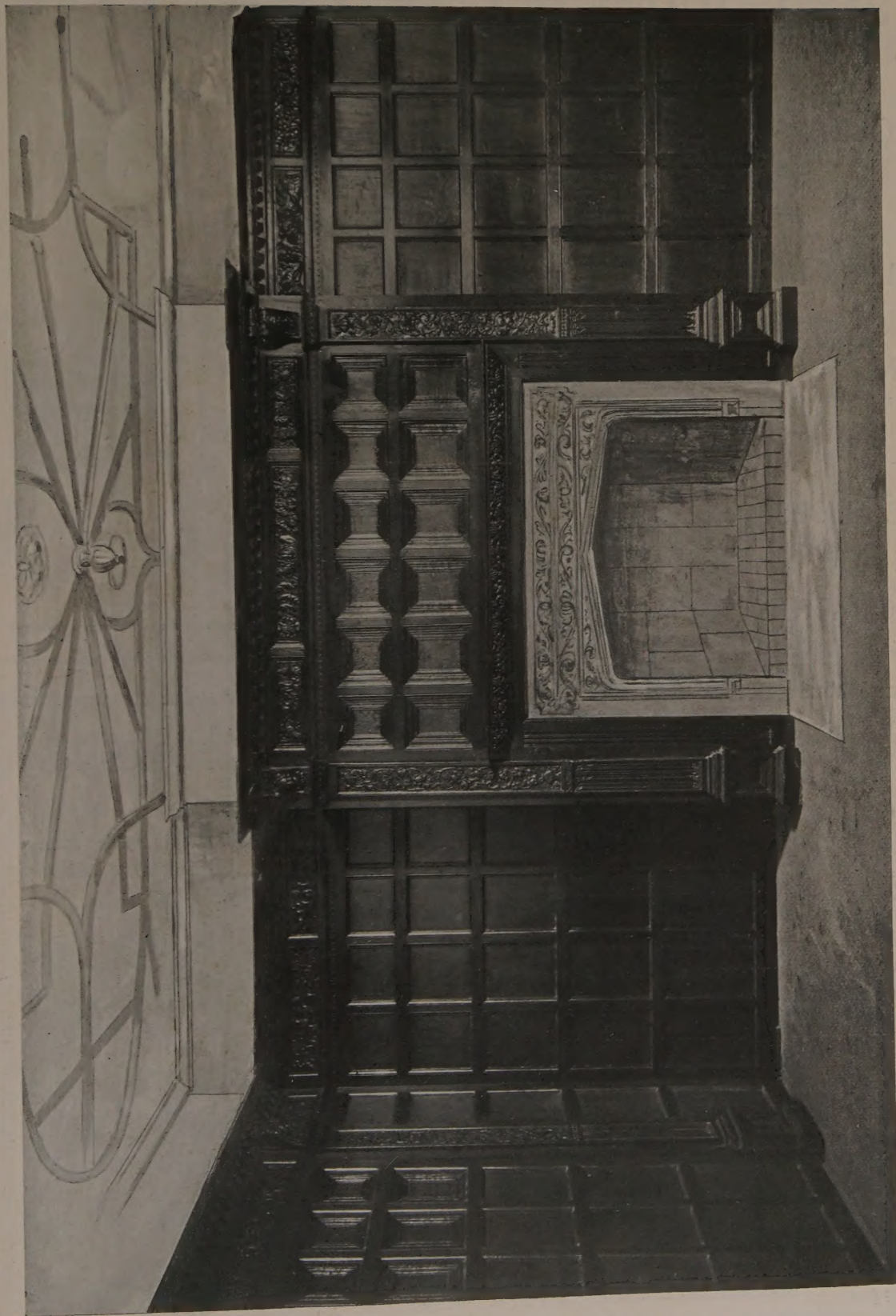
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CONSTRUCTION

This illustration is reproduced from a Water-colour Design which can be seen at Messrs. Gregory's Galleries. The original, which is a most perfect piece of water-colour drawing, naturally gives a better idea of the class of work carried out by the firm. The furniture illustrated shows a few fine examples of Old English Furniture in stock, of the quality of which Messrs. Gregory make a speciality.



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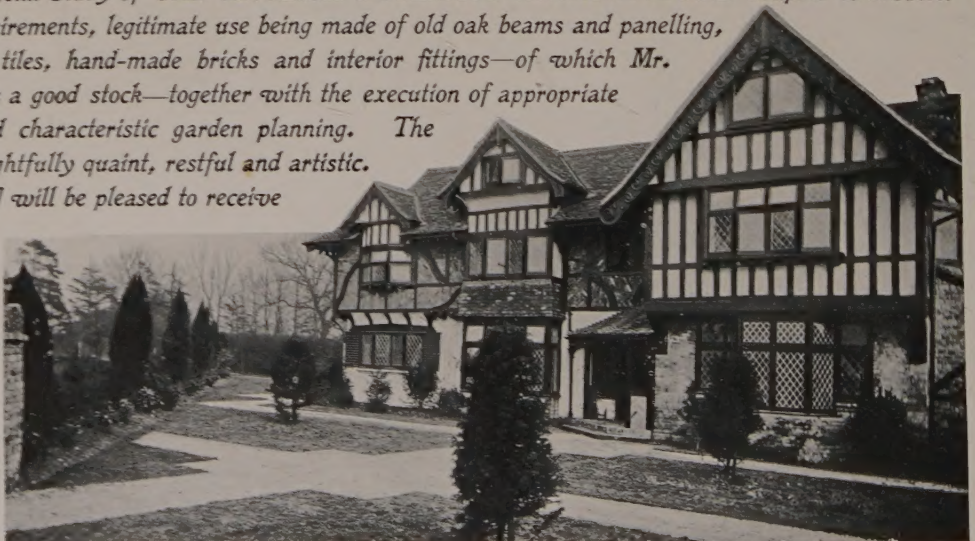
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The Connoisseur Register

of Works of Art and Curios
of every kind in the possession
of private individuals, now for
sale or wanted.

Collectors and Dealers should carefully read these Advertisements.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

For Regulations see November Number.

Collector has old Japanese Prints for sale. **Bargain.**

Swiss Coloured Engravings (Costumes, Views, etc.) [No. R4,225]
wanted. [No. R4,226]

Antique Carved Ivory Coffin.—Procession Saints, 14 in. [No. R4,227]
£7.

Wanted.—Tokens and Medals of Northumberland and Durham. [No. R4,228]

Le Blond Colour-Prints.—Twelve for 13s. [No. R4,229]

Beautiful Miniature of Lady, probably by Thomas Hargreaves. £5 5s. [No. R4,230]

Oblong Wedgwood Plaque, Classic.—Old, believed unique, £8; another similar, £5; also 1866 replica Hooker Medallion, 25s. [No. R4,231]

Please report Genuine Black Wedgwood for sale to [No. R4,232]

Pair Oil Paintings by J. M. Huggins.—No reasonable offer refused. Very scarce. [No. R4,233]

Old Constables' Staffs.—An interesting collection of 25. Price £15. Approval. [No. R4,234]

Collection Sixteen Antique Iron Keys.—Price 27s. 6d. [No. R4,235]

Beautiful Old Needlework Picture.—Two figures; trees; painted faces, arms. Size 16 in. by 12 in. Price £10 (framed). [No. R4,236]

For Sale.—Queen Anne Dresser and original mahogany Eight-day Grandfather Clock. Genuine. [No. R4,237]

Peninsular Medal Clasps.—Toulouse, Orthes, Nivelle, Salamanca, Albuera, Ensign; also Waterloo Medal, Lieut. Royal Waggon Train. Highest offers accepted. [No. R4,238]

Beautifully Carved Oak Small Chest, 26 in. by 11 in. high. Initials and date 1671. Authentic offers. [No. R4,239]

Coloured Leeds Tea Service.—Impressed mark. [No. R4,240]

Genuine Rare Old Spode China.—Thirty-nine pieces. Complete; faultless. [No. R4,241]

Two Exceptionally Fine Antique Steel and Brass Fenders and Fireirons.—£12. [No. R4,242]

Old Staffordshire Pottery Jug, enamelled in colours. [No. R4,243]

Wanted.—Mezzo Engravings after Raeburn; also steel fob-chains. [No. R4,244]

Georgian Sifter Teaspoon.—15s. [No. R4,245]

For Sale.—"Cries of London," coloured, signed Appleton. Published Graves, Bartolozzi frames. [No. R4,246]

Old Walnut Chest Drawers.—Four drawers, top one fine marqueterie, 4 ft. 1 in. by 2 ft. 10 in. £12 12s. [No. R4,247]

For Sale.—Valuable Landscape Oil Painting, by G. La Ponte (Titian School), in very good condition. Handsomely framed. Size of canvas 30 in. by 24 in. Can be seen quite near London. [No. R4,248]

Wanted.—Choice Griffin Marked Rockingham. [No. R4,249]

Somersetshire Village Club Brasses.—Collection of genuine examples for disposal. [No. R4,250]

Rare Old Bristol Tea Service.—Thirty-nine pieces, incised mark; date about 1773. Guaranteed all perfect. [No. R4,251]

Wanted.—Number 52 of "The Connoisseur Magazine." Any reasonable price given. [No. R4,252]

Grandfather Clock.—Brass, silver face, bull's eye; square-hood walnut. Perfect condition. 11 guineas. [No. R4,253]

Paul Veronese.—Small Oil Painting. What offers? [No. R4,254]

Early Grandfather Clock.—Perfect order, handsome case, 8 guineas; and Antique Marked China. [No. R4,255]

William of Orange Glass. [No. R4,256]

Masonic Collection.—China, Glass, etc. [No. R4,257]

Collection 18th Century Tokens, suit museum. [No. R4,258]

Small Collection of Fine Old Georgian Silver for disposal. Any person desiring to form a collection, if only as a sound investment, has a unique opportunity of purchasing some exquisite pieces at a very reasonable price. Highest references given and required. [No. R4,259]

Continued on Page XXX.

Old Oak Panelling Wanted.—All particulars and quantity, &c., to BENJAMIN'S GALLERIES, — 60, Conduit Street, London, W. —

WANTED.—A few Fine Old English Engravings, and pieces of Chippendale and Oak Furniture in original condition. Very high prices given for fine examples. Write particulars J. M. C., WILLING'S ADVERTISING OFFICES, 73, KNIGHTSBRIDGE, LONDON, S.W.

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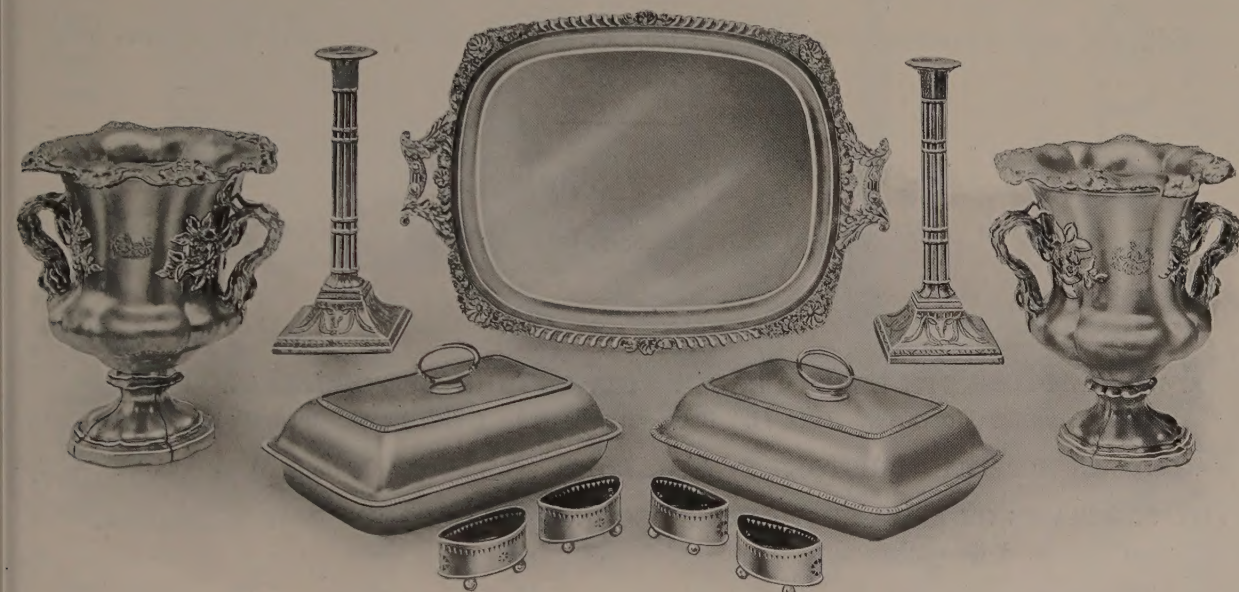
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Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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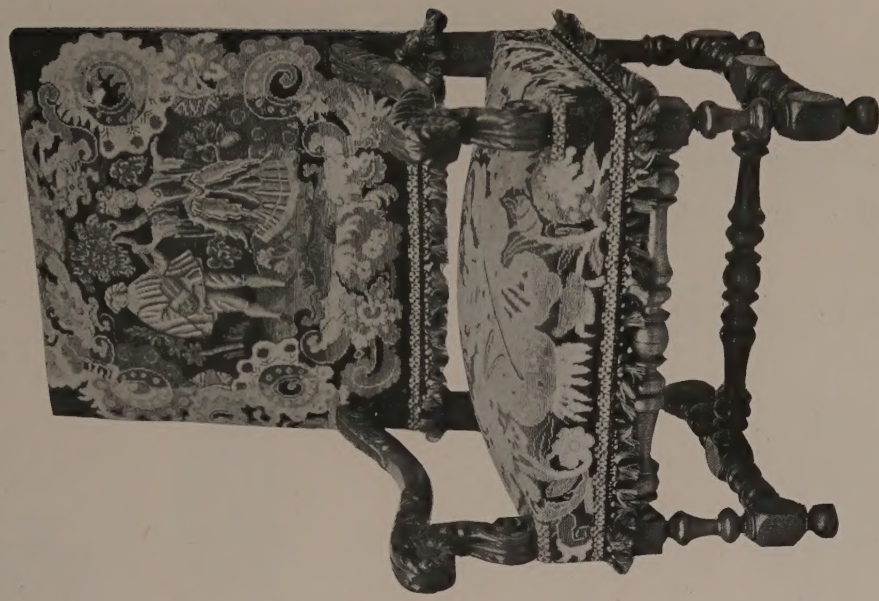
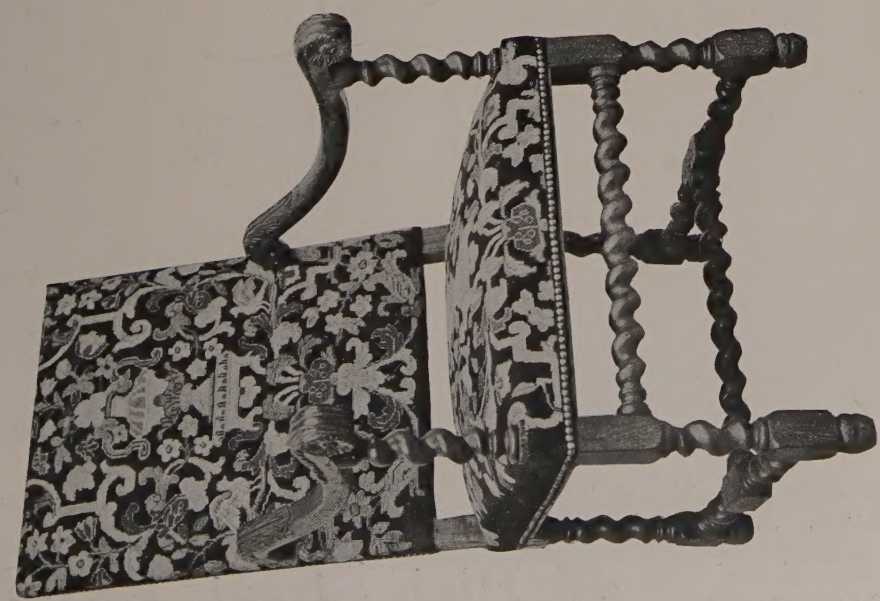
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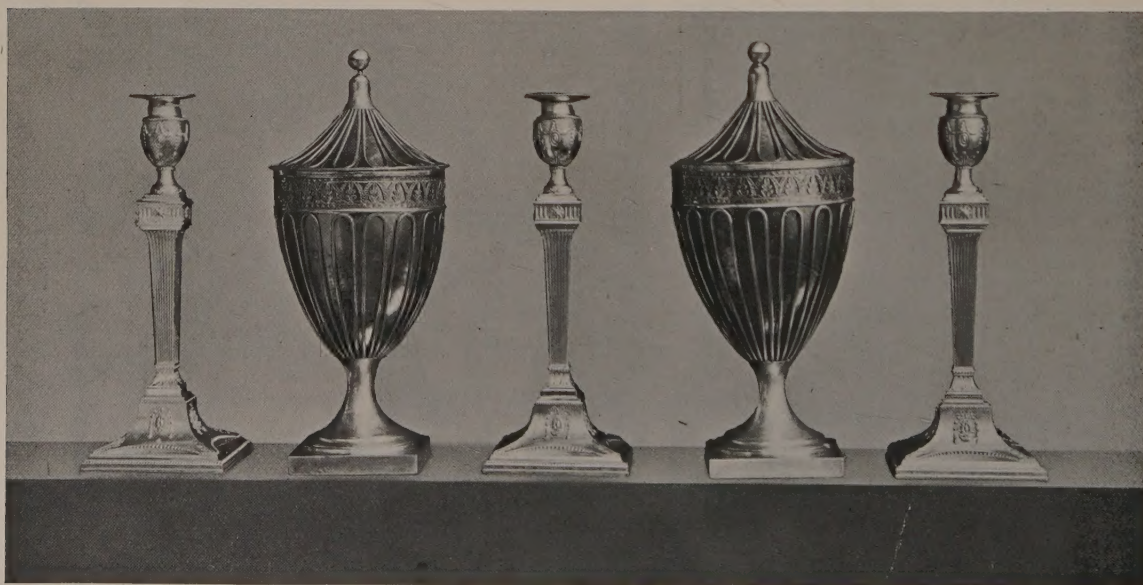
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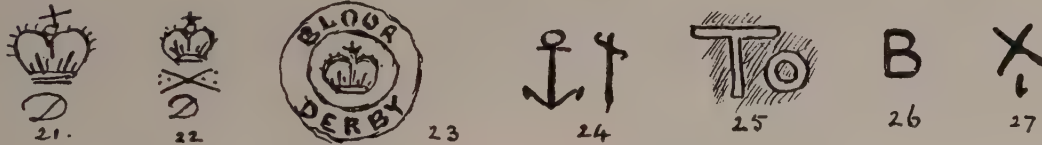


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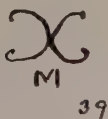


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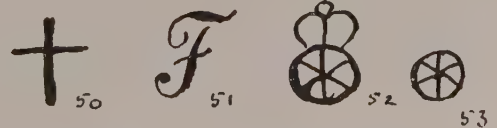


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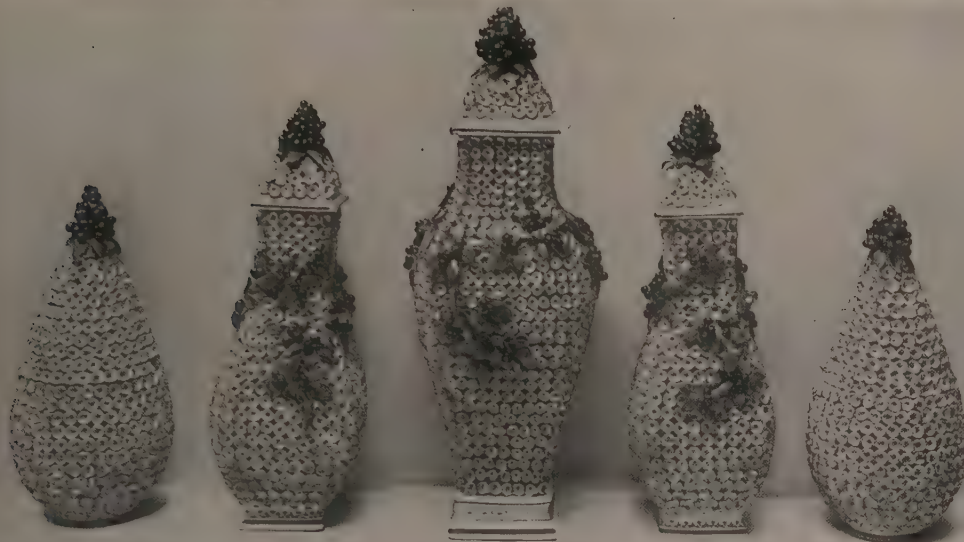
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February, 1911.—No. cxiv.

XVIII.

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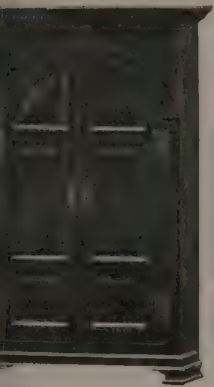
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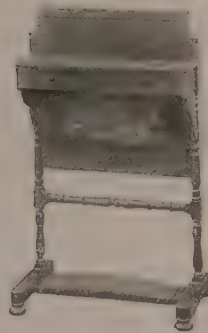
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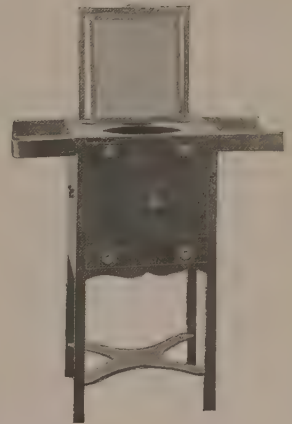
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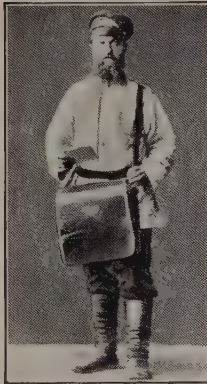
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Continued from
Page IV.

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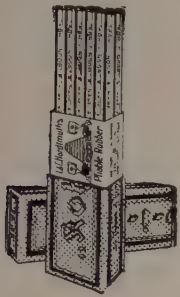
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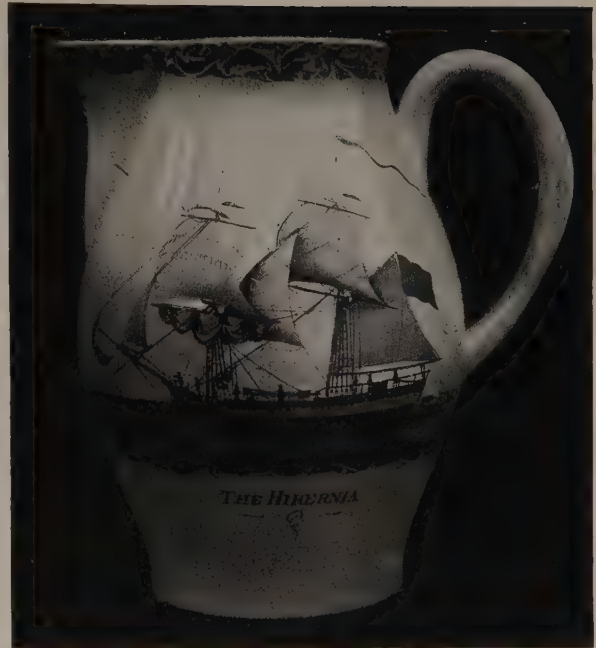
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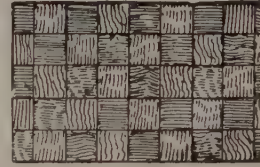
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Continued from
Page XXX.

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"Warsaw" or "Poland," painted by Arthur Grottger, and exhibited in 1862 at the Hyde Park Exhibition. Advertiser is desirous of obtaining information regarding these pictures—size, separate tiles, and who at present holds the copyright of the group. [No. R4,293]

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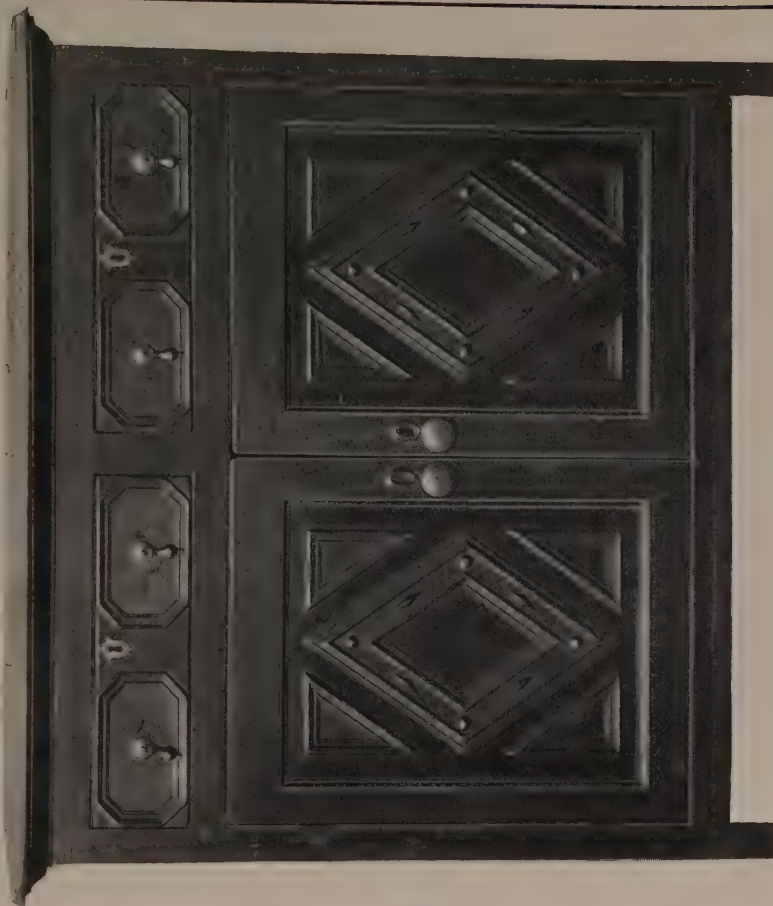
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Part II.—Blue and White

WE first hear of blue porcelain from old Chinese documents dating back to the tenth century, when that poetic and artistic soul, the Emperor Chin-Tsung, gave an order that all articles made for use in the palace should be "of the azure tint of the sky after rain, as it appears in the interval between the clouds." This was the wonderful Ch'ai ware, described as being of such great beauty that small fragments were cherished as jewels mounted in gold or strung upon silk. No known example of this porcelain exists; but there is little doubt that the beautiful single-glaze blues of the Sung dynasty owed their origin to attempts to copy the Ch'ai ware.

Cobalt blue was introduced into China by the Arabs in the tenth century, where it was first used in the preparation of single glazes. Towards the end of the Sung dynasty, it is quite possible that an attempt at blue and white porcelain had been made. This was considerably developed during the Yuan dynasty (1260-1367); but it has been truly said that the Ming dynasty (1268-1643) was *par excellence* the blue and white period of Chinese ceramic art.

It is to the intimate connection

between the Chinese and Persian courts, at a time when both these countries were ruled by one family of Mongol Khans, that blue and white porcelain can be traced. The Emperor Kublai Khan (1260) was for his time a remarkably enlightened ruler, the luxury of whose court was admirably described by the great thirteenth-century Venetian traveller, Marco Polo. It would seem that much was done by this Emperor to encourage trade between China and Western Asia. About this time tiles decorated somewhat hastily in blue upon a white ground were imported into China from Persia and Syria. These were copied by the Chinese in porcelain, hence the Persian influence so noticeable upon early pieces of Chinese blue and white. Later on large quantities of this blue and white were shipped from China to the Persian Gulf; it had been made by them for the Persian market, and there is a great similarity in the decoration of this and in that found upon Persian pottery of the same date. Much of this early blue and white eventually found its way to Europe by means of Portuguese and Dutch traders in the sixteenth and seventeenth centuries.

The Chinese gave the name



NO. I.—MAGNIFICENT VASE, TRIPLE
GOURD SHAPE, BLUE AND WHITE
HEIGHT, 30 INCHES



NO. II.—ONE OF A PAIR OF BEAKER-SHAPED VASES.
WHITE UPON BLUE AND BLUE UPON WHITE
HEIGHT, 29 INCHES

Ching hua pai ti to this kind of porcelain, meaning blue flowers, white ground. During the Ming dynasty there seem to have been two distinct kinds of blue used, a pale grey shade put on with a fine brush, and applied somewhat sparingly. Of this the ewer at South Kensington decorated with outlined figures of boys, and mounted in Elizabethan silver-gilt, is a specimen. The second is a pure sapphire tint, with none of the purplish hue used during the latter part of the eighteenth century. The decoration is generally traced in outline, sometimes in a dark slaty blue closely resembling black, the outlines being filled in with flat washes, which frequently overspread the lines.

During the reign of Wan-li (1572-1619) the direct importation of Chinese porcelain into Europe began, and it is pieces made in this reign which were so highly prized during the Elizabethan and Stuart periods, specimens of which were cherished in the Cecil family until comparatively recent years, and some of which may now be seen in the Pierpont Morgan loan collection at South Kensington.

Large quantities of blue and white were also exported to Holland at an even earlier period, and of these the Dutch made excellent copies in enamelled Delft ware. It would appear that in this country the decorative qualities of Chinese blue and white found

early appreciation amongst Dutch artists of the day. Thus we may see in Dresden a large picture by Frans Snyder (1579-1667) in which appear eight bowls and plates decorated in the pale greyish blue of the early Chinese. At the Louvre there is also a painting by William Kalf (1621-1693) in which a fine ginger jar with beautiful blue ground and white decoration will be observed. It is interesting to note that the old Dutch artist did not introduce any other kind of porcelain into his pictures.

Official Chinese documents prove that about the middle of the sixteenth century no less than 105,770 pairs of articles in porcelain were ordered in one year for the use of the Emperor, the censors of the time making a serious protest against such "wholesale production" of "mere articles of luxury." The late Dr. Stephen Bushell considered that this wholesale production might account "for the abundance of porcelain of this date in Peking, where a street hawker may be seen with sweetmeats piled on dishes over a yard in diameter, or ladling iced syrup out of Ming bowls, and there is hardly a butcher's shop without a large Ming jar—generally broken, it is true—on the counter, for throwing in scraps of meat."



NO. III.—ONE OF A SET OF FOUR MAGNIFICENT
BLUE AND WHITE VASES AND ONE BEAKER
HEIGHT, 25 AND 22 INCHES



No. IV.—TWO OF A SET OF THREE COVERED VASES, BLUE AND WHITE

HEIGHT, 10 INCHES



No. V.—ONE OF A SET OF THREE
COVERED VASES AND TWO
BEAKERS, BLUE AND WHITE
HEIGHT, 21 INCHES



No. VI.—ONE OF A SET OF THREE
COVERED VASES, BLUE AND WHITE
HEIGHT, 12 INCHES



No. VI.—ONE OF A SET OF THREE
VASES AND TWO BEAKERS, BLUE
AND WHITE HEIGHT, 20 INCHES

The Connoisseur

Mr. Lever is the possessor of a beautiful specimen of Ming blue and white in a remarkably tall vase of square section bulging in the centre, the shape being the counterpart of a smaller vase in the British Museum, which bears the inscription upon the upper edge, *Dai Ming Wan-li nien shi*, which would make the date between the years 1573 and 1619, to which period I think Mr. Lever's vase may be assigned. It has all the Ming characteristics of somewhat rough potting, pitted dull glaze, and flat blue washes enclosed in darker outline. Nevertheless, it is a piece which strongly appeals to lovers of Ming blue and white, to whom its very imperfections lend a charm.

During the reign of K'ang-hsi (1660-1722) blue and white porcelain came to perfection, and the standard of excellence was maintained during the reign of his son, Yung-Chên (1723-1735). It is to these reigns that Mr. Lever's magnificent collection of blue and white may be assigned. During the latter part of the reign of the Emperor Ch'ien-lung (1736-1796) the Chinese potter so completely sacrificed his art to the commercial demands of the European market that the blue and white of this period does not attract the serious collector.

There is one remarkable feature found alike in Ming and the finest Ch'ing blue and white, a characteristic unknown in European porcelain of the same kind, namely, that whatever the shade of blue used, the white body is always in tune; nor does the colour present a painted-on appearance, but seems to be part of a harmonious whole.

The flat washes of earlier days gave place during the K'ang-hsi period to that finer form of painting so admirably described by Mr. R. L. Hobson as "laid

on in graded depths of vibrating sapphire tint." The body also was of exquisite quality, and the glaze so brilliant, that the finest specimens have an appearance as if they had just been drawn from running water.

In our first illustration may be seen a magnificent blue and white vase of the K'ang-hsi period. Triple gourd in shape, it stands 30 inches high, and is surmounted by a finely chased gilt rim. This is one of several pieces in this collection in which the scheme of decoration takes the form of both blue upon white and white upon blue. Thus the top bulb has four blue panels with conventional designs in white divided by lines and scrolls of blue upon white; the second and third bulbs showing conventional flowers and leaves in white upon blue, and dragons with blue scales upon white. The colour of this vase is a pure sapphire.

In No. ii. we have a similar kind of decoration in a paler shade of blue. Round the neck is the pointed leaf border described by the late Mr. Gulland as "sweet flags," used to warn off bad spirits, below which is a band of sacred emblems in blue upon white edged with conventional borders. Under this are dragons and cloud-forms in white upon blue. The body of the vase is covered with conventional flowers, foliage, and vases in white upon blue, whilst the vases are

ornamented with emblems in blue, and are supported by dragons with blue scales upon white. This beautiful vase is 29 inches high.

The same charming form of decoration will be seen in our third illustration. Here we have one of a set of four vases and a beaker ranging in height from 25 to 22 inches. They are of exquisite quality and colour.



No. VII.—BLUE AND WHITE HEXAGONAL VASE WITH
MARBLED BACKGROUND HEIGHT, 12 INCHES



NO. VIII.—PAIR OF BLUE AND WHITE VASES, MOUNTED IN METAL

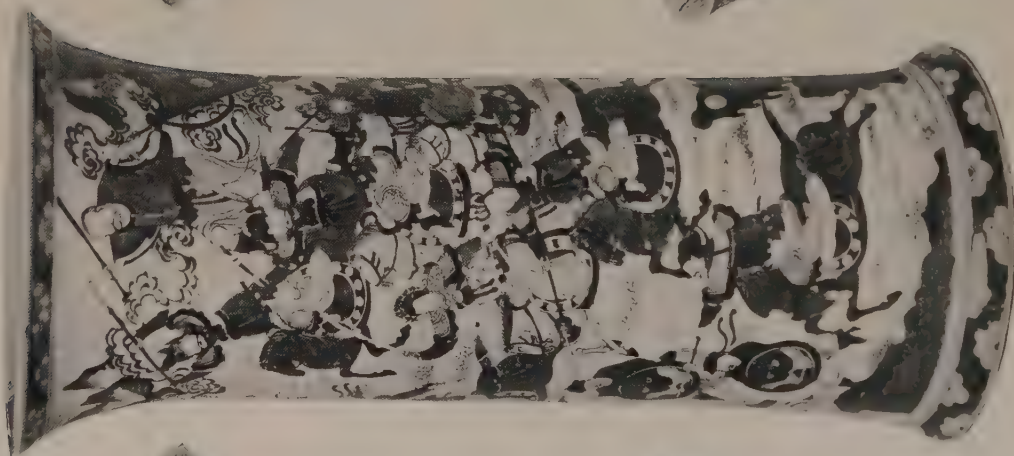
HEIGHT, 11 INCHES



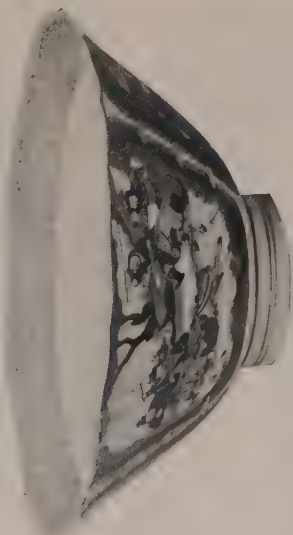
NO. IX.—I. BLUE AND WHITE WINE-POT

2. ONE OF A PAIR OF BOTTLES DECORATED IN BLUE AND WHITE WITH THE "HUNDRED ANTIQUES"

3. ONE OF A PAIR OF HELMET-SHAPED EWERS WITH THE "OGRE FACES" AND OTHER DESIGNS IN BLUE



No. X.—ONE OF A PAIR OF BEAKER-SHAPED VASES, DECORATED WITH WARRIORS AND BATTLE SCENES IN BLUE HEIGHT, 19 INCHES



No. XI.—TWO BOWLS OF UNUSUAL SHAPE AND DESIGN, BLUE AND WHITE



No. XII.—TWO BOWLS, EACH ONE OF A PAIR, BLUE AND WHITE



Collection of Chinese Porcelain

In illustration No. iv. we find another variety of decoration in blue and white. Mr. Lever has a set of three of these lovely covered vases. They are of superb quality, and the blue is used in two shades, the flowers and some of the leaves being of a lighter tint. The flower panels upon the body are divided by two panels of fret pattern in white upon a blue ground. The glaze upon these vases is so brilliant it is difficult to realise they are not glistening with water.

No. v. is one of a set of wonderfully beautiful vases.

again, we have a feast of colour and a body of finest quality, whilst the spirited drawing and the gradations of colour, from the most delicate shade to that of deepest sapphire, form a harmonious whole upon one of the most perfect sets of blue and white vases it would be possible to find.

One of the charms of Chinese blue and white is that, however large the collections, the shapes and style of decoration are so varied that it never becomes monotonous. In illustration No. vii. we have a small



NO. XIII.—PART OF A SET OF TWO COVERED OVOID JARS AND THREE BEAKERS, BLUE AND WHITE
HEIGHT, 10 INCHES

The design is at once striking, artistic, and graceful, and is painted upon a body of finest quality. The colour is a deep rich shade of blue, and the covers are surmounted by lions partly gilt.

In the smaller vase of our sixth illustration (one of a set of three) may be seen a favourite method of flower-painting adopted by the Chinese artist. These are treated naturally with charming effect upon a plain white background, which tends to throw up the brilliance of the blue and the spirited painting of the artist. Round the shoulders is a band of blue with a design upon it in white, and round the neck is a conventional leaf pattern in blue. These borders are repeated below, and between them are conventional flowers, butterflies, and the Joee sceptre in blue. The cover is ornamented with a conventional flower and foliage.

The large vase is one of a magnificent set of three covered vases and two beakers decorated with natural flowers and foliage and with ceremonial scenes. Here,

vase of elegant shape and unusual design. The bulb of this bottle-shaped vase is covered with a marbling resembling the "cracked ice" of the so-called "Hawthorn ginger jars." This surrounds panels of figures and vases of flowers. Upon the shoulders and round the top and base are arabesques in blue with white *motifs*, whilst single prunus blossoms in blue are scattered over the neck.

The two bottles of our next illustration (No. viii.) have leaves and conventional designs upon the neck and base, whilst the bulb is ornamented with the dragon Lung of the Sky chasing a pearl through clouds, and with flowers treated naturally—a very unusual and interesting combination.

The wine-pot, bottle, and helmet-shaped ewer of illustration No. ix. show three distinct forms of decoration used upon Chinese blue and white porcelain. In the first may be seen the flowers of the four seasons rising from blue rocks, with insects and butterflies delicately painted in a grey shade. This is a piece of

early K'ang-hsi or late Ming. The bottle is of fine quality, and is painted in a lively blue with some of the "hundred antiques," symbols, and sacred emblems, and with prunus and other flowers. The ewer is painted with conventional designs in a beautiful full blue upon

The deep bowl (Fig. 1) of our eleventh illustration is of spreading shape, and one much used for vessels designed for sacrificial purposes. On the inside is a wide border of diaper, and upon the outside are panels depicting domestic scenes and warriors. This



NO. XIV.—MAGNIFICENT GINGER JAR WITH MOTTLED BLUE GROUND AND
WHITE PRUNUS BLOSSOM
HEIGHT, 12 INCHES

a brilliant white body. On either side are panels enclosing what are known as "ogre faces"—the *tao-tieh* of the Chinese. This design, founded upon old bronzes, has been used for centuries. No doubt in this case both the ornamentation and shape of the ewer are copies of some ancient vessel used for sacrificial purposes.

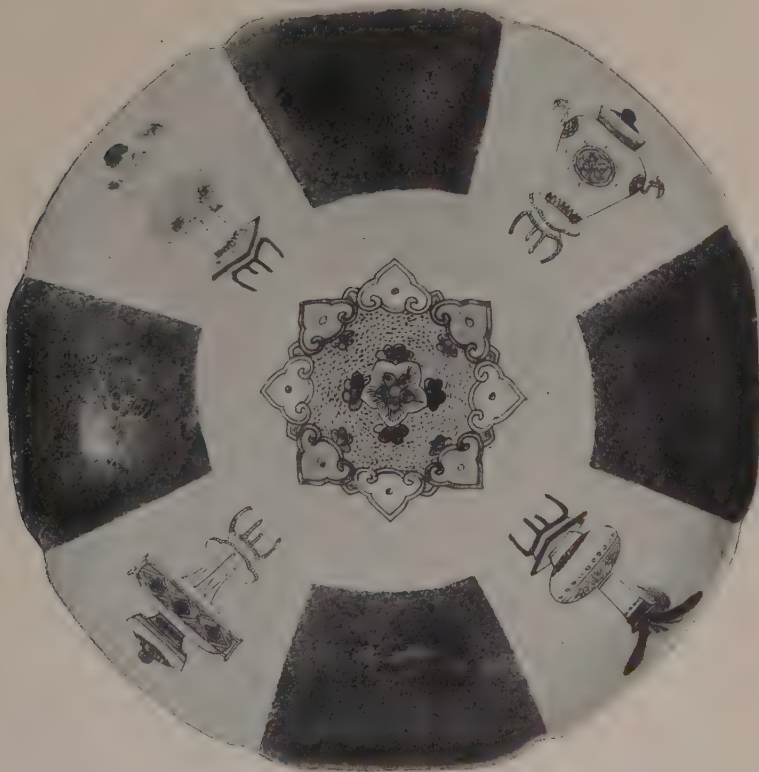
In our next illustration (No. x.) may be seen one of a pair of beautiful beaker-shaped vases, 19 inches high. The top and base are ornamented by bands of blue enclosing white flowers, whilst the entire body is covered with battle scenes and warriors upon horseback. From the clouds above some of the Taoist immortals look down upon the scene.

beautiful little bowl has a Ming mark, but its fine body and painting proclaim a later date and better period. The Chinese potter frequently copied old marks, not with the desire to deceive, but because when an old example was before him he faithfully copied every detail.

The fluted bowl (Fig. 2) is one of very uncommon design. Round the bottom are ten moulded leaf-shaped panels. These are painted upon the outside alternately with the "sacred fungus" (*Ling chih*) in blue upon white and with a blue diaper ground, on which are emblems in deeper blue (blue upon blue) and in raised white. Above the panels are figures



NO. XV.—SET OF VASES AND BEAKERS, POWDER-BLUE, PANELS DECORATED IN GREEN, RED, YELLOW,
AND AUBERGINE HEIGHT, 20 INCHES



NO. XVI.—ONE OF A PAIR OF PLATES WITH POWDER-BLUE PANELS, AND DECORATION IN GREEN,
BLUE, RED, AND AUBERGINE



NO. XVII.—POWDER-BLUE PLATE WITH *FAMILLE-VERTE* DECORATION

and landscapes. On the inside the leaf panels are depressions, some of which are veined, and others contain emblems. In the centre is a circular panel, with figures, clouds, stands, and vases. This bowl is also of beautiful quality, and bears a Ming mark.

The two bowls (illustration No. xii.) are each one of a pair, and are of exquisite quality. The first has a flanged rim, with a lozenge-shaped pattern in white upon blue, and with single white flowers in the centre. Below are domestic scenes, and the inside is bordered with diaper.

The second bowl is of uncommon shape, with panels of figures and the interiors of houses, bordered by panels of diaper with Joce sceptres. On the inside is a border of flower panels divided by diaper.

In the two oviform covered jars and three beakers with bulbous centres of our thirteenth illustration may be seen a very distinctive form of decoration, and one which is particularly pleasing, in blue and white. Here we have a

beautiful white body with brilliant glaze well calculated to show up the rich sapphire blue with which it is painted. It is only upon such a body that the Chinese artist permitted so large an expanse of undecorated background. Upon the covers, round the shoulders and base of the jars may be seen flowers and foliage naturally treated; these also occur at the foot of the beakers. The centres of both jars and beakers have a straight ribbing or fluting—an uncommon feature—and this is divided by panels of figures and other devices exquisitely painted in delicate gradations of blue. Round the tops of the beakers are figures of ladies alternating with stands of plants and flowers. These figures are known as “Long Elizas”—the *Lange Eleizên* (long ladies) of the Dutch potter, who copied them from the Chinese upon his Delft ware.

The oviform “Hawthorn ginger jar” of our fourteenth illustration is a magnificent specimen, of which Mr. Lever is the fortunate possessor of a



NO. XVIII.—POWDER-BLUE PLATE, DECORATED IN RED, GREEN, AND AUBERGINE
DIAMETER, 16 INCHES

Collection of Chinese Porcelain

set of six. These charming jars were made to contain fragrant tea or preserved fruits as New Year gifts. The decoration is a poetic fancy of the Chinese artist, for when the prunus breaks into blossom, the ice on the rivers begins to melt and crack, and it is therefore symbolical of returning spring. The beautiful pulsating blue ground is covered with a mesh of darker lines resembling cracks in ice, and over this are sprays of prunus blossom as reserves in white. Round the neck is a castellated border. These jars are called by the Chinese *Mei Hua Kuan*. Mr. Lever's set is remarkable for the depth and richness of the blue, the beautiful white body as seen in the flower reserves, and the brilliancy of the glaze. This pattern is found upon pieces of almost every description, and in every shade of blue; but the "ginger jar" *par excellence* of the collector is that on which the blue is a clear pure azure. The finest examples were made during the reigns of K'ang-hsi and Yung-chên, though the best pieces were rarely marked.

Of powder blue Mr. Lever has a collection remarkable not only for the large size of some of the vases and the sets of vases and beakers which it contains, but for the variety of decoration and the shades of colour.

These range from a deep steel blue to a brilliant lapis-lazuli tint upon some large vases of exquisite quality. This *bleu fouetté* was produced by the colour being blown on to the porcelain through a pipe covered at the end with silk gauze.

Illustration No. xv. shows a set of three vases and two beakers, 20 inches high. A rich deep powder

blue, the background is strewn with flowers and foliage in gold. Each piece has four large and eight small panels. The large ones contain landscapes and

figures, water scenes and aquatic plants, some of the "hundred antiques," the stork, and the sacred deer, the small panels being painted with flowers and foliage. The colours used are green in two shades, red, yellow, and aubergine, the panels being outlined in gold.

The plate seen in our sixteenth illustration is one of a pair. The edge has eight indentations, and there are four powder-blue panels covered with floral tracery in gold. Between these are painted stands, upon which are vases containing flowers and emblems in colours. In the centre is a conventional design with a flower in red and yellow surrounded by smaller flowers in blue upon a pale-green background with black spots, round which is a border of Joos in green and purple. At the back are sprays of flowers and foliage in green, blue, red, and aubergine.

No. xvii. is a powder-blue plate with background covered with fine gold tracery surrounding panels decorated in the colours of the *famille verte*, and in No. xviii. we may see still another form

of decoration associated with this blue as a background. This plate is beautifully painted in greens, two shades of red, and aubergine, with sacred emblems, the deer, Kylins, and the Fêng-huang, the colour of whose plumage was said to represent the five cardinal virtues, and whose voice resembled the striking together of metal pans. This plate is of beautiful



No. XIX.—POWDER-BLUE VASE, DECORATED IN RED,
YELLOW, BLUE, GREEN, AND AUBERGINE
HEIGHT, 17½ INCHES

quality, and is ornamented at the back with sprays of flowers and foliage in colours.

Our nineteenth illustration shows a bottle-shaped vase of very fine quality powder-blue covered with a conventional pattern in gold. Upon the body are four panels of flowers rising from rocks in two shades of green. The flowers are in red, yellow, and blue, with branches in aubergine. On the shoulders are four small leaf-shaped panels containing flowers and foliage in colours.

In our last illustration will be seen one of a pair of magnificent vases, 31 inches high. Here we have a powder-blue background of true lapis-lazuli shade, the reserve panels exposing a body of finest texture

and a glaze of liquid appearance. The decoration consists of three oval panels containing some of the "hundred antiques," below and above which are three scroll and three fan-shaped panels exquisitely painted with landscapes, rocks, mountains, trees, sprays of prunus and other flowers, and birds. Upon the neck are three leaf-shaped panels containing sprays of flowers and grasses. The decoration is entirely in blue. The gradations of colour and the masterly style of the artist, together with the brilliance of the background and their large size, make this pair of vases an almost unique possession and a feast of colour rarely met with in any collection.



NO. XX.—ONE OF A PAIR OF POWDER-BLUE VASES WITH WHITE
RESERVE PANELS, DECORATED IN BLUE HEIGHT, 31 INCHES



Drawn by J. H.

Engraved by G. Maile

Windsor Castle

Published by J. B. Whittier, West Chester, S. B. Rogers



St. Peter's Hospital, Bristol Photographs by F. Little

By A. W. Little

THE old building known as St. Peter's Hospital, Bristol, may be safely considered as the gem of Bristol's ancient domestic architecture. Situated within the heart of the city, the greater portion of the building is concealed from the gaze of the passer-by, nestling as it does behind the Old Parish Church of St. Peter, back from the main thoroughfare.

It is thought that a house stood there as far back as the twelfth century; but the earliest reliable date given in connection with the buildings is 1401, when they were owned by Thomas Norton, a man holding high offices in the city. In the year 1435 the premises passed to his two sons, Thomas and Walter Norton, who both resided there.

Thomas was an eccentric character, and was a skilled alchemist of his time. Remarkable discoveries were reported to have been made by him,

including the philosophers' stone of world-wide fame, also the famous elixir of life. The advantages, however, that would naturally follow the discoveries of such valuable commodities appear to have failed him.

The premises were conveyed several times, and again changed hands in 1607, when they were purchased by Robert Aldworth, a merchant of repute, who, in 1612, rebuilt or reconstructed the greater portion of the

house, and the result of his inspirations are seen to-day in the elaborate north front shown in the first illustration.

Aldworth, who was an alderman of the city, was connected with the sugar trade, and possessed a quay for his own ships, which was, until recently, known as Aldersky Lane, being a corruption for Aldworth's Quay; the site is now built upon. Aldworth died in 1634, and was buried with his



NO. I.—ST. PETER'S HOSPITAL, BRISTOL

NORTH VIEW

wife in the adjoining church, where a sumptuous monument of stone preserves his memory. Life-sized figures of Aldworth, clad in his robes of office, and his wife, Martha, are there seen, while on the panels of the lower part of the monument are representations of the old tuns of sugar and sugar loaves, separated by panels filled with the old merchant ships. Much might be said of this good man if space permitted.

The old buildings then served as a residence for successive families until it ceased to be used as such. It then served as a sugar house, and a refinery was set up there.

Another change occurred in 1696, when the premises were purchased and used as a branch mint, and during the two short years in which the

mint was in operation nearly half a million of silver money was coined. These coins are recognised by the letter "B" under the bust of the reigning monarch, William III., denoting Bristol. The building to this day is often spoken of as the Mint.

In the year 1698 the past glories of the house were laid low, for the house was again purchased, this time to be used as a workhouse and asylum, since when the term "hospital" has been applied to it. The incorporation of the poor at Bristol purchased the old mint for the sum of £800—the premises still serve as the chief offices of that body. In the early days of the poor law administration, a

subterranean cell at the rear was fitted up as a workroom in which the inmates dressed cotton and flax. This spot was called Purgatory. A pair of stocks and a whipping post, together with chains and blocks, were set up there for the punishment of disorderly persons.

The first illustration shows the north front of the house at the present day. At the left of the illustration can be seen the oldest portion of the present building—a little low-gabled structure having two original and quaint protruding windows remaining. The finely-carved and pierced bargeboards are worthy of special notice. Upon the wall beneath the gables is the impression of a bottle with a hanging seal embedded in the plaster; rather a unique form of decoration.



NO. II.—CARVED OAK BRACKETS

tion. The large four-gabled structure forms a most pleasing picture to all of antiquarian or artistic taste.

At the base, huge brackets of oak, decorated with grotesque figures, support the large, well-proportioned mullioned windows of the first storey (see No. ii.). Above these a similar but smaller series of brackets support the windows of the second storey; the barge boards are also enriched with carvings, and the timber framing gives a wonderful finish to the whole picture.

By entering the north door and descending a flight of stone steps the kitchen is reached, which is taken

St. Peter's Hospital, Bristol



NO. III.—THE COURT ROOM

out of the great hall of the former house. It still retains features of interest, including the carved chimneypiece of stone, bearing arms on a shield; the chimney, however, has been filled in with a modern range. The dresser shines with old well-kept English pewter, and over the entrance is a representation in plaster relief of the seal of the Guardians with the Latin inscription, "Hyemis Memores Aestate Laborant, 1696," reading as, "They labour in summer mindful of the winter." The seal represents the bees and hive, and has been used as their crest since the year 1696.

A pretty cabinet of William and Mary period is preserved here; it is of walnut, standing upon square feet, and having a cupboard enclosed with panelled doors, with tiny oval marquetry panels in the centre and at the sides; the front and sides are supported

by five Corinthian pillars with bases carved with the vine and grapes, and capitals carved with foliage. Above are six shaped brackets and two drawers retaining their original pear-shaped handles of iron. Near this is an old domestic cabinet for spices, with front panel door, fitted with drawers.

Adjoining the kitchen is the south porch, formerly the chief entrance to the house, which has a decorated ceiling and a large boss suspended from the centre. The frieze is remarkable for its peculiar decoration (see No. vi.), which consists of a group of figures in high relief, representing scriptural characters, among which are included Jonah and the whale, and Jezebel thrown to the dogs. The exterior takes the form of a Tudor arch, above is the date of the reconstruction, 1612, and at the sides appear the initials of Robert Aldworth.



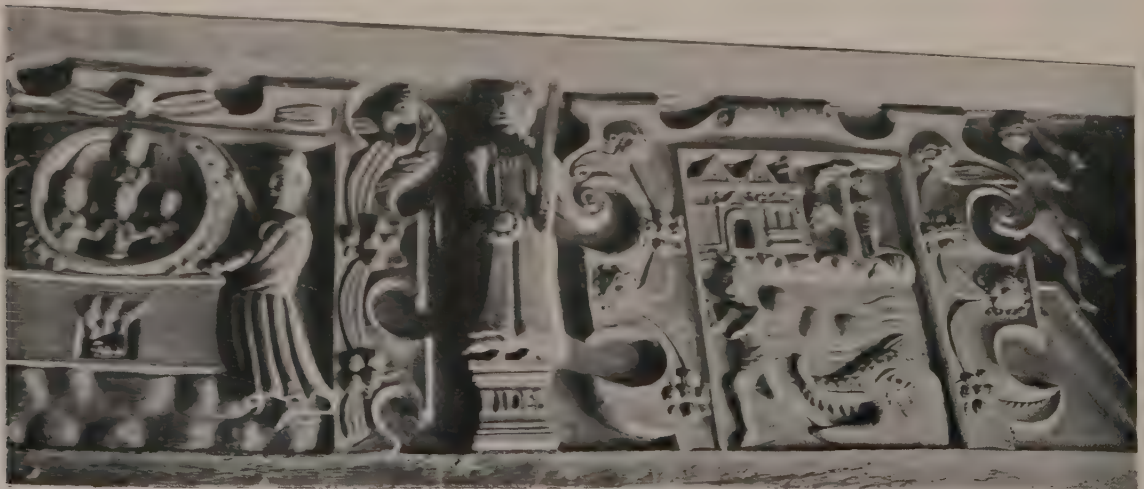
NO. IV.—THE GOVERNOR'S CHAIR



NO. V.—ONE OF A PAIR OF MAHOGANY ARMCHAIRS
IN THE COURT ROOM

Upon the first floor is a large panelled room with a fine architectural window. This apartment served as a chapel for divine service when the building was used as a workhouse. It is still called the Chapel, and the oak panelling occupies three sides of the room. Suspended against the wall are a collection of old brass-headed pike truncheons bearing the name

of the hospital, and the date 1831, the year of the fateful riots of Bristol. A small door here leads to the new board-room, which resembles a miniature House of Commons; this was erected in 1901. Opposite the chapel door is a small doorway bearing the title "Court Room" above it, also a curious board upon which is the following inscription: "Richard



NO. VI.—RELIEF DECORATION IN SOUTH PORCH

St. Peter's Hospital, Bristol

Baggs, an unworthy member of the incorporation, having defrauded the poor, and being detected in the same, paid the sum of £200 for the benefit of the said poor." When the door is opened, and one is ushered into the court room, one feels transferred

to mediæval times. The room is of very stately proportions, and a large window at the south end fitted with stained glass throws a dim religious light upon the dark oaken timber walls and decorated ceiling, giving a wonderfully rich effect to the picture that will appeal to the antiquarian enthusiast. The ceiling is one of elaborate plaster relief work, with panels and bosses, which are coloured in supposed accordance with the original design, but which was formerly regularly whitewashed. The frieze is decorated with shields bearing griffins, which stand out in bold relief. The panelling then occupies the space to the floor, and is very rich in tone and colour. The frieze and cornice are elaborately moulded, and surround the whole of the room, and a number of small pediments

hang from them. The inner side of the entrance door forms quite a picture of rich carving; the side-posts are of the Corinthian order, with carved bases, fluted pillars, and carved capitals, supporting a carved over-arch.

The door itself is beautifully panelled, having a large diamond-shaped centre panel; the upper portion forms a complete shell, and the semicircular head fits beneath the carved arch over door (see No. viii.). The chimneypiece, which is of stone, occupies the space from floor to ceiling, and is a magnificent example of two distinct periods (see No. iii.). The lower portion is of Perpendicular date, and is elaborately carved and decorated; it is somewhat ecclesiastical in design. The fire arch has a flower ornamentation; the front contains six quatrefoil

compartments filled with floral emblems terminating with a floral cornice. The side jambs have canopied finials. The upper portion is of the same date as the reconstruction, 1612. The centre panel embraces the royal arms, and the side panels form niches in which

are placed female figures with outstretched hands. Corinthian pillars carved in a strapwork style support the cornice, which has an elaborate carved frieze and dental moulding, above which is a pierced termination ornamented with fleur-de-lis and Tudor rose. The fire dogs are very fine representations of griffins standing upon claw feet, and having beaks and feathered heads; they stand three feet in height, and are cast and put together in two pieces.

The court room was undoubtedly the drawing-room of the Aldworths, and was fitted in 1698 as a board or meeting room by the Guardians, and served as such continually down to 1901, when, owing to the extension of boundaries, and the increase of membership, the Guardians decided to keep the old room

mainly as a show place. The old workhouse wards were then swept away, and a magnificent new board room, with panelled oak walls and lantern ceiling, was erected. The old court room still retains its old fittings, also some of the original furniture of the house. Upon the raised dais is a fine Jacobean oak long table with carved edge and framing, supported with four vase-shaped legs, also carved; the under-framing is very massive, and, in spite of its age, the table is in a splendid state of preservation (see No. viii.).

Another and similar table stands in the centre of the room, and on the dais is preserved a magnificent pair of mahogany arm-chairs, richly carved and decorated with scrolls on the banister; these are very roomy and in a wonderful state of



No VII.—WILLIAM AND MARY CABINET AND SPICE CUPBOARD

preservation (see No. v.); they belong to the Chippendale period, and were undoubtedly made to the order of the board for the use of the vice-chairman and clerk.

The finest piece of furniture preserved in the house is a beautiful example of the cabinetmaker's art, in the shape of a governor's or president's chair; the back is richly carved with scrolls, and at the top of the banister is a bold carving in relief of women and children, which is believed to represent Charity. The centre of the banister bears the crest and date of the incorporation, 1696, and is beautifully cut in a centre

wheel. The arms bear a little carving; the legs terminate with a scroll, and are carved on the knees. The chair is of Chippendale period, and was made in 1775. It is in fine condition, roomy, and exquisite in colour, and certainly a masterpiece of the cabinetmaker's art. It would be interesting if the original receipt for it could be turned up to trace the maker.

Great credit is due to the Guardians of the poor of the city and county of Bristol for the efficient manner in which they have and are preserving their unique and beautiful property.



NO. VIII.—CARVED OAK TABLE

Pictures

The Portraits of Elizabeth Farren, Countess of Derby By W. J. Lawrence

THE wisdom of the old ambassador's counsel to the young *attaché*, "Never give your reasons," is notably exemplified in Horace Walpole's fallacious dictum concerning the actress whom he crowned Queen of Comedy. It should have sufficed him to say "Miss Farren is as excellent as Mrs. Oldfield," without adding "because she has lived with the best style of men in England." Misled by the fact that she had a wastrel of a country stroller for her father, Walpole seemingly jumped to the conclusion that the future Countess of Derby, like her predecessors, Peg Woffington and Mrs. Abington, had sprung from the gutter. It never dawned upon him that the mysterious workings of atavism had anything to do with the grace and distinction of his favourite. Boaden praises Miss Farren for the innate delicacy with which she slurred many a risky passage in the old dramatists, and it is easy to see from this that her elegance and refined taste, so far from being mere matters of acquirement through observation and contact, were intuitive and temperamental. Blood may not tell as strongly on the stage as on the race-course, but nevertheless

it counts. And be it known that Elizabeth Farren came of good sterling stock, a fine old Huguenot family, whom the Revocation of the Edict of Nantes had driven out of France to settle with dignity in Dublin and Cork. Assuredly the great actress's powers as an exponent of the fine lady of high comedy were not due to her association with "the best style of men in England." Society in the eighteenth century was too full of the pride of caste to open its doors to the reigning goddess of the theatrical hour, unless that deity had evinced the possession of some of

society's traits. Popular acclaim had hailed Miss Farren as Mrs. Abington's successor long before the *beau monde* yielded to her its *open sesame*. Nor was it in any furtive way she made her entry into select circles. No less a personage than the Duchess of Leinster stood sponsor for her in the great world.

Fortune willed it that Elizabeth Farren should escape early from the coarsening influence of rural drudgery. Within a lustrum of her first appearance on the stage she had made her initial courtesy at the Haymarket. This event took place in the summer of



ELIZABETH FARREN PASTEL SKETCH BY OZIAS HUMPHREY, R.A. IN THE NATIONAL GALLERY OF IRELAND



MISS FARREN in OLIVIA.

MISS FARREN AS "OLIVIA"

1777, when she was barely eighteen. It seems fitting that Zoffany, greatest of all theatrical painters, should have been the soonest attracted by the gifts and graces of the young actress, but it is none the less curious that the first portrait of the ultimate queen of high-bred comedy should have been in a tragic rôle.

Early in December, 1779, Miss Farren had been seen at Drury Lane as "Hermione" in *The Winter's Tale*, and it was in the statue scene that Zoffany painted her. By a strange irony of circumstance, the sedulously pursued system that had made for success in the artist's previous theatrical pictures, notably in *The Scene from "The Alchemist,"* now derogated from the possibilities of the subject. For work of this order, Zoffany was in the habit of making sketches in the theatre during the actual performance, and in this particular instance his zeal for accuracy led to a certain technical blemish. The statuesque pose that allows of continuous immobility on the stage is seldom a pose grateful to the eye, and the "Hermione" of Miss Farren, when transferred to canvas, appeared to be labouring under a painful constraint. Zoffany's picture was not exhibited, and its fortunes remain unknown. But it was scraped in mezzotint by Fisher, and the print published in July, 1781. This, and other portraits of Miss Farren which have already appeared

in the pages of THE CONNOISSEUR MAGAZINE, are not reproduced now.

As indicative of the period at which Edward Stanley, twelfth Earl of Derby, first became infatuated with the charming actress, it is noteworthy that when Ozias Humphrey painted his miniature portrait of Miss Farren, in 1785, his lordship addressed to him the following lines:—

"O thou, whose pencil all the graces guide,
Whom Beauty, conscious of her fading bloom,
So oft implores, alas! with harmless pride,
To snatch the transient treasure from the tomb!
Pleas'd, I behold the fair whose comic art
Th' unwearied eye of taste and Judgment draws;
Who charms with nature's elegance the heart,
And claims the loudest thunder of applause.
Such, such, should prompt thy pencil's toil;
Of serving folly give thy labour o'er;
Fools never will be wanting in our isle,
Perhaps a Farren may appear no more."

After his return from India, Humphrey drew a pastel portrait of Miss Farren, which he sent to the R.A. in 1794, where it was No. 343. As an Irishman who has *amor patriæ* enough to be proud of the fact



JOHN KEMBLE AND MISS FARREN AS "ARTHUR" AND "EMMELINE" BY HEATH, AFTER STOTHARD

The Portraits of Elizabeth Farren

that the National Gallery of Ireland boasts in its striking oval pastel sketch by Humphrey the only portrait of the actress in a public collection, I should like to be convinced that the R.A. portrait of 1794 was that which found its way to Dublin in 1889. But, unfortunately, the sketch, with all its merits, is not a work of sufficient distinction and completeness to warrant any such supposition. It is none the less desirable, however, because it is lacking in that pensive languor so characteristic of Humphrey's women, although the sign-manual of the artist is to be seen in the well-known gazelle-like eye. The face, with its aggressive nose, has more of character than of beauty, but it beams with animation and intelligence.

In dealing with character portraits of famous players which never had the fortune to be contemporaneously exhibited, and yet attained the distinction of being engraved, one can frequently arrive at a sound approximate date for their execution by a very simple method. The period may be narrowed down very considerably by taking as a starting-point the date of the subject's first metropolitan appearance in the character indicated, and by striking a happy medium between that and the date of engraving. Add to this, of course, that the records of the particular artist, his whereabouts at specific periods (paying careful attention to the fact whether he be in this world or the next!), must all come into the calculation. Here, for example, are one or two attempts at solving problems of this order.

In 1785, Ramberg's portrait of Miss Farren as "Olivia" in *Twelfth Night* was engraved in line for *Bell's British Theatre* by Grignion and Bartolozzi. The actress had first appeared in the rôle at Drury Lane, in May, 1780, but as Ramberg did not come to England until a year later, one is safe in assuming

that the portrait was engraved within three years of its execution. Again, we find that Miss Farren, by her acting as "Emmeline" (a character which reads now like a curious amalgam of the blind Iolanthe and Sir William Schenck Gilbert's "Galatea"), had won some popularity for the revival of *King Arthur* at Drury

Lane, in October, 1781.

This truncated version of Dryden's old masque was seen again at the same theatre in November, 1784, when John Kemble played the part of the King. It was undoubtedly at this later period that Stothard made his sketch of the looking-glass incident in Act III., Scene II., as subsequently engraved in stipple by Heath, and published with an edition of the play in November, 1786.

In the rare cases where engraving seems to have been unduly protracted, the method of procedure suggested above affords very little help. Take, for example, De Wilde's drawing of Miss Farren as "Penelope" in *The Gamesters*. Neagle's engraving was not issued until 1808, but the actress had first been seen in the character at Drury Lane in 1779,

and De Wilde's portrait cannot have been executed much later than 1786.

Although the fact is little complimentary to Elizabeth Farren's unaided histrionic powers and reflects upon the period when her celebrity was lacking in factitiousness, one is not surprised to find that the period when a portrait of the Queen of Comedy was first exhibited synchronised with the hour of her plunge into the vortex of Society. A little better than a year after Burgoyne's successful comedy of *The Heiress* had been produced, or in 1787, Downman sent in his water-colour drawing of *Mr. King and Miss Farren as Sir Clement Flint and Lady Emily Gayville* to the Academy. This picture, in which the actress was shown in a light figured



MISS FARREN AS "PENELOPE" IN "THE GAMESTERS"
AFTER DE WILDE, BY NEAGLE

dress, wearing her hair in curls, and with a hat with a white feather, proved so attractive that a demand for engravings soon set in. It was met by the issuing of Jones's large stipple print. In 1788 Downman sent in a separate half-length portrait of the

in Privy Gardens, Whitehall, and in these the Earl of Derby, Lord Henry Fitzgerald; and the Hon. Mrs. Damer took prominent part. Notwithstanding the existence of Lord Derby's verses to Ozias Humphrey, it is said that these highly fashionable entertainments

marked the first meeting of the earl and the actress. If this were so, it may be that Derby had wearied of sighing at a distance for his Joan, and that he it was who engineered Miss Farren's engagement for the occasion. One is inclined to think, moreover, that some such play as *The School for Scandal* was presented—some play containing a picture scene—and that it was for this that Downman's motley assembly of portraits was executed. It remains to recall that this was by no means the sole artistic outcome of these notable theatricals. It is to them we owe Hoppner's distinguished portrait of *Lord Henry Fitzgerald as Don Felix* in "*The Wonder*," shown at the Academy in 1789. More apposite to our present topic is the fact that the Hon. Mrs. Damer, who had considerable gifts as a sculptress, executed a marble bust of Miss Farren as "*Thalia*," a work whose prime characteristics were reproduced by Jones in an engraving published in March, 1789.

We come now to Lawrence's superb portrait of the famous actress, that youthful masterpiece which marked the turning-point in the great artist's career. Lawrence had only been three years in London, and had barely attained his majority, when he painted this paradoxically composed, but undoubtedly fine, picture. A tradition

exists in the Stanley family that Miss Farren only gave the artist a single sitting for the portrait, and the story goes that when she repaired to No. 41, Jermyn Street, for the purpose, Lawrence was so struck with the attitude she assumed when about to divest herself of her cloak that he asked her to remain as she was. It has been frequently stated that Lawrence made no studies for the picture, a strange misapprehension, seeing that the Derby collection at Coworth contains the painter's preliminary crayon drawing. This was engraved in pure Bartolozzi style by Mr. Eugene Tily in 1897, and published in colours by Messrs. Graves & Co., of Pall Mall.



MISS FARREN, FROM AN ENGRAVING BY JOHN JONES, AFTER JAMES ROBERTS FROM THE ORIGINAL BUST BY THE HON. MRS. DAMER

actress, full of piquancy and charm, and exquisite in its mirroring of feminine archness and vivacity. Collyer's much-sought-after coloured engraving of this drawing has already been reproduced in facsimile in these pages. The portrait formed one of a series executed by the artist "for the scenery at Richmond House Theatre," a curious assortment of professional actresses and ladies and gentlemen of quality. Engravings of several of these commissioned drawings were published in February, 1788. Some time in the year previous the Duke of Richmond had secured Miss Farren's services to superintend some distinguished amateur theatricals at his private playhouse

The Portraits of Elizabeth Farren

Sent to the Academy in 1790, where it was No. 171, the famous Farren portrait was hung as a pendant to Reynolds's *Mrs. Billington as St. Cecilia*. Although it proved to be the feature of its year, its success was won in the teeth of stern critical reprobation. Grave fault was justly found with the

so few of his defects. No inkling of that vitiation of taste in the matter of colour, so frequently betrayed by many of Lawrence's later portraits, is to be traced in this painting. It still retains its pure and silvery harmonies, still communicates to the impressionable its message of bland serenity and joyousness. Few



MISS FARREN

BY SIR THOMAS LAWRENCE

FROM THE ENGRAVING BY EUGENE TILY

PUBLISHED BY MESSRS. HENRY GRAVES AND CO.

composition of the picture. There was much gibing at the taste that could show a lady standing in the midst of a summer landscape while wrapped in a John winter-cloak with fur lining and holding a capacious muff. The barbed shafts of the critics rankled for long in Lawrence's mind, and little comfort was found by him in Burke's feeble solatium that no heed should be paid to the carpers, as "painters' proprieties" were always the best. The real solace lay in the fact that the picture eventually proved a success of hostility, and that those who came to scoff remained to admire. No surprise need now be expressed at this, for perhaps no other work of the artist presents at once so many of his beauties and

famous portraits remaining in private hands have been more frequently exhibited. It was shown for the fifth time (by Mr. J. Pierpont Morgan, its present owner) at Berlin in 1908.

It was not with the carpers that Lord Derby sided, but with the penetrative critic who wrote of Lawrence's work, "We never before saw her mind and character upon canvas; it is completely Elizabeth Farren — arch, careless, spirited, elegant, and engaging." His lordship was a matter of two years in indirect treaty for the purchase of the picture, and had to pay compound interest for his procrastination. He might have had it at first for sixty guineas; but when he bought it in 1792, he had to give

forty more. Even then Lawrence's troubles over the portrait had not ended. His fair sitter was again to demonstrate her possession of a sweet unreasonableness. One says again here advisedly, for at the period when the picture was first exhibited it was inadvertently described in the catalogue as the "Portrait of an Actress," instead of the conventional "A Portrait of a Lady"; and Miss Farren saw something so invidious in the distinction that Lawrence had some difficulty in lulling her susceptibilities. No sooner had the picture been sent home to its purchaser when the lady broke out afresh. Conceive of the painter's astonishment on receiving a letter from her detailing the strictures of her friends, and asking him to make certain alterations in the portrait. Somebody had said it was too thin, and somebody else that it was broke off in the middle. "Please make it a little fatter, and diminish the bend you are so much attached to." Once more Lawrence had to exercise his powers of persuasion and great personal charm in order to soothe the irritated actress. It only remains to be said that in 1821 the famous portrait passed into the hands of the second Earl of Wilton on his marriage with Darby and Joan's younger daughter, to be ultimately purchased by Mr. J. Pierpont Morgan.

Lawrence's masterpiece having by the malevolence of the small-minded become town talk, a demand for prints set in. The famous coloured stipple engraving so long attributed to Bartolozzi is now known to have been in part the work of Charles Knight, whose name was appended to the trial proof issued on February 25th, 1791. In the finished proof, however, the name is erased, and in the third state Francesco Bartolozzi's name is appended. Charming as is this much-sought-after colour-print, it but faintly suggests the manifold beauties of the original. Collectors who desire further details concerning its history and re-issue may be commended to Mr. E. Barrington Nash's note on the subject in *The Magazine of Art* for 1886, at page 143.

Lawrence subsequently painted a "head and shoulders" of Miss Farren in a white silk dress trimmed with fur and holding the inevitable muff. Wicked wits have maintained that the latter was symbolic of a certain noble dangler. As part of Sir Francis Grant's collection, this picture was sold at Christie's in 1863 for seventy-nine guineas, and again changed hands at the Reginald Cholmondeley sale in 1898, when the advanced price of 2,250 guineas was reached. A replica was shown by Mr. Wentworth Beaumont at the *Fair Women* Exhibition of 1894, where it was No. 70.

From the doubtful homage of that pervading false

taste which delighted in the mock heroic and produced a spawn of Tragic and Comic Muses Elizabeth Farren almost wholly escaped. There is, however, in the theatrical collection in the Garrick Club, a large oval picture of this order by Richard Cosway in which the personality of the actress is perverted by a glamour of ethereality. The face is human in its vividness of colour, but the flamboyant gauze drapery hints of another world. One notes a mask coquettishly held in the right hand, and the composition must be reckoned, seemingly, among the formidable array of Comic Muses.

Besides the two miniatures shortly to be spoken of, Cosway painted another portrait of Miss Farren, now part of Lord Derby's collection at Coworth. About twelve years ago the late earl purchased a Hoppner, now at Derby House, which was said to represent the charming actress, but this, from its general unlikeness to the approved Farren type, is now suspect.

Portraits of players by unknown artists so seldom fetch a good price under the hammer that a recent exception, appropriate to our theme, deserves chronicling. The respectable sum of one hundred and eighty guineas was given at Christie's in February last, during the sale of the Wylie collection, for an unasccribed oil-painting of Miss Farren, showing her sitting by the sea-shore dressed in white.

Quite a number of miniatures exist of "The Grosvenor Square of Comedy"—to give to Miss Farren that striking cognomen which Northcote bestowed on Mrs. Abington, but which belongs more fittingly to her youthful rival. One likes to think that the miniature of the player-countess preserved at Knowsley is the very portrait which inspired Lord Derby's none too pellucid lines to Ozias Humphrey. In the King's collection at Windsor Castle is a Farren miniature by an unknown artist showing the actress in a jewelled turban, and wearing a low dress with a becomingly fantastic collar. This has been reproduced in Lord Ronald Gower's *Great Historical Galleries of England*, third series. My belief is that it represents Miss Farren as "Almeida" in Pratt's tragedy of *The Fair Circassian*, a rôle "created" by her at Drury Lane on November 27th, 1781. Another unasccribed miniature of the actress is to be seen in the Garrick Club. Among her early portraits ranks Henry Bone's striking miniature on ivory, now in the collection of Lord Mayo at Straffan, and recently reproduced in these pages. Painted about the year 1780, this shows a face replete with the beauty of arch expression, but lacking in the charm of symmetry.

Four interesting Farren miniatures were shown at the Burlington Fine Arts Club in 1889, two by Richard

The Portraits of Elizabeth Farren

Cosway, and one each from the pencils of Samuel Shelley and J. Nixon. No better object-lesson illustrative of the inequality of vision and ideality meted out to the genius artist could be obtained than by contrasting these four. The Cosway, as shown by the Earl of Wharncliffe, had all that agreeable mannerism which made of the painter the Romney of miniaturists. One takes it to be a thing of beauty rather than a faithful chronicling. The actress is shown with a string of pearls fastened in the hair and encircling the open bust. Shelley, that self-taught genius who caught some gleams from the

sun he adored, may be in some respects but a diluted Cosway, but his miniature of Elizabeth, Countess of Derby, and her daughter, painted about 1803, shows (so far as the principal sitter is concerned) greater clarity of vision if considerably less imagination and facility. Here we have no pictorial lollipop, but something with the harsh and bitter taste of life in it. Apparently this was the last portrait for which the abdicated Queen of Comedy sat. It has been reproduced, together with the Cosway with which it is here contrasted, in Dr. Williamson's *Portrait Miniatures*.



MISS FARREN AND MR. KING AS "LADY EMILY GAYVILLE" AND "SIR CLEMENT FLINT"
FROM AN ENGRAVING BY J. JONES, AFTER J. DOWNMAN



MRS. DOUGLAS, OF BRIGTON
By permission of Messrs. Wallis & Son

BY SIR HENRY RAEBURN, R.A.



By C. Reginald Grundy

THE Scottish school of painting commenced with Raeburn. It might have ended with him, too, had he, like the majority of his countrymen who could put paint upon canvas in a sightly manner, migrated south of the Tweed. He came into the world at a critical period for Scottish art. It was still in the throes of conception, and Ramsay, who alone, up to that time, possessed sufficient talent to have assisted at its birth, had carried his facile brush to England. In doing this he was following the example of successive generations of painters, from J. M. Wright to Aikman, who, though of Scottish origin, showed no feeling of nationality in their work which was wholly inspired by foreign models. Raeburn was the first Scottish artist of original genius; and it was fortunate for his country that, instead of being tempted by the richer field for the exercise of his talents offered

in London, he decided to settle in Edinburgh. His work gained by this, becoming invested with that intense, though often unconscious, feeling of nationality which comes of close contact with the mother soil. His studies abroad had assisted him to a clearer vision, and a more perfect manner of recording it, his outlook remaining essentially Scotch. The influence

of his personality on succeeding generations of Scottish painters can hardly be over-estimated. The inspiration of his work set a standard of sincerity which prevented the northern artists ever descending to the meretricious prettiness which marked the work of some of the more fashionable successors of Lawrence; while his successful career encouraged many of his countrymen to remain in their native land. Under the regis of his reputation the modern national school has been built up, until Scotland,



MISS JANE NISBET, -AFTERWARDS MRS. GORDON, OF HARPERFIELD
BY SIR HENRY RAEBURN, R.A. FROM THE COLLECTION OF MRS. SHUTE

instead of being merely a breeding-ground to provide occupants for London studios, is now one of the world's great art centres.

Raeburn's location in Edinburgh long prevented his art from becoming adequately appreciated in England—a fact which the recent important exhibition of the artist's works at the French Gallery (120, Pall Mall) only served to emphasize.

It is eighty-seven years since the great Scotsman died, yet this exhibition of twenty-nine of his pictures is the most representative which has been held in London. None of the artist's works was to be seen in the National Gallery until 1883, when the fine full-length *Portrait of a Lady* was bequeathed by Mr. Robert Dudgeon. This remained the solitary specimen of Raeburn's powers until twelve years later, when the collection was reinforced by the legacy of Sir W. Montagu McMurdo of a second fine example, the full-length *Portrait of Lieut-Colonel McMurdo*. Raeburn's introduction to England may be said to have indirectly originated through the great exhibition of his works held at the Royal Scottish Academy in Edinburgh in 1876. The collection included 325 pictures, studies and miniatures. This splendid display, which would now draw art-lovers from the four quarters of the globe, was passed comparatively unnoticed by the English public. Scotsmen, indeed, flocked to it, but Scotsmen are proverbial for supporting the work of their own countrymen; and that they ranked Raeburn as a peer of Reynolds or Gainsborough was considered merely as a piece of national prejudice. The exhibition, however, did good. It brought Raeburn's reputation over the border; and the next year, when the Raeburn family dispersed their collection of the artist's works at Christie's, there were buyers in plenty to be found for them. This had not always been the case. Previous to 1877, according to Redford's *Art Sales*, only one Raeburn of any importance or interest had been offered at the King Street auction room—a portrait of *Sir Walter Scott as a Boy*, put up in 1863 and bought in for the miserable sum of £3 5s. od. Judged by this criterion, the pictures in the Raeburn sale fetched prodigious prices. Forty-nine works realized an aggregate of £6,000, only little more than half the amount—10,000 guineas—for which Messrs. Agnew had secured the famous *Duchess of Devonshire* by Gainsborough in the previous year; but Gainsborough's and Reynolds's never fell to the same low ebb as did the works of the other great English portrait painters. The auction record for a picture by the last-named artist then stood at £3,622 10s. od., the price at which Mr. W. B. Beaumont became the possessor of *Mrs. Morris* in 1873; that of Lawrence was

£1,470 for *Mrs. Baring and Children*; Romney's was £808 10s. od. for *Lady Hamilton at the Spinning Wheel*, sold in 1875; and Hoppner's was £472 obtained for his *Sleeping Nymph*, sold so far back as 1827. Compared with these, the record of £997 10s. od. obtained at the Raeburn sale for the artist's portrait of his wife was more than respectable; his own portrait brought £535 10s. od. In 1905, at the Tweedmouth sale, these two pictures realized 8,700 guineas and 4,500 guineas respectively.

The Raeburn sale gave the artist an established position with connoisseurs, then few and far between, who regarded portraits not possessing a sentimental interest in themselves as coming within the scope of a picture collection. The prevailing taste was for pictures which told stories or pointed morals, and the manner of their painting was a matter of comparative indifference so long as the brush-work was smooth and carried to a high surface finish. The wonder is not that Raeburn's pictures fetched so little in 1877, but that, having regard to the prevailing fashion in art, they fetched so much. His portraits possessed little sentimental interest to the average Englishman. They were generally of people of whom the latter had never heard, and those of the women-folk lacked that superficial prettiness with which contemporary English artists—Lawrence more especially—could invest the most plain of their lady sitters.

Looking round the exhibits shown at the French Gallery, one realized anew the truth of Stevenson's words regarding Raeburn, "He was a born painter of portraits." The phrase would not be so true of any of Raeburn's contemporaries; neither of Reynolds or Gainsborough, nor of those lesser luminaries—Romney, Hoppner or Lawrence. Each individually excelled the Scotsman in certain qualities, but they were primarily picture makers rather than portrait painters, none of them equalling him in placing living men and women on canvas. One suspects that his environment helped him in this. In Raeburn's day the Scotch as a nation were still rigidly Puritan, loath to entertain an undue regard for the pride of the flesh or the delight of the eye, and so less disposed than their English neighbours to having their likenesses made to conform with certain types of beauty at the expense of veracity. However this may be, Raeburn was no flatterer, but, regarding his sitters with a shrewd, albeit kindly perception, set forth their features as he saw them. He did this with little anxiety of the result, and with no undue desire to make a beautiful picture of his record. He was, to use a vulgar term, the most cocksure of all the masters; the quickest in his perception of how a subject should be treated; the most certain in his confidence of being able to treat it

A Raeburn Exhibition

successfully once he had decided upon the method. Most of his pictures must have been fully realized in his own mind before he actually set brush upon the canvas; not otherwise could the masterly incisiveness of the handling be accounted for. As a craftsman—a manipulator of oil colours—no other artist of the British School equalled him. Romney most nearly approached him in the soundness of his technique, but Romney's works often gave the impression that he tired of his subject before he fully expressed it. To match a



MISS ANNE CUNNINGHAME GRAHAM, OF GARTMORE BY SIR
HENRY RAE BURN, R.A. FROM THE COLLECTION OF C. A. BARTON, ESQ.

representative work by Raeburn—as, for instance, the portrait of James Byres (No. 2 in the exhibition at the French Gallery)—one would have to go outside the British School to Franz Hals or Velasquez. The picture, like most of Raeburn's, was painted with a restrained palette, yet in an artistic sense it was full of colour; the shadows were luminous and transparent; the whites of the cravat and the high lights on the face expressed with both power and restraint. There was no attempt to force the contrast, or to make the head appear to protrude from the canvas; it retired enveloped in atmosphere, as it would have done in nature. The modelling of the face was superb, and full of significance, so that in looking at the portrait one felt not so much that one was regarding a picture as seeing a living person.

It might be urged that in the painting of this portrait Raeburn had exceptional advantages. Mr. James Byres was not only a fine subject, but an intimate friend of the artist, so that he must have known his features almost as well as his own. This distinguished antiquary and architect, who is famous

as having brought the Portland vase to England, deserves even greater gratitude from posterity for the influence he exercised on Raeburn's art. His advice to the artist, when a young man at Rome, to always paint from nature and never to trust to his memory, even in rendering the subordinate parts of his pictures, was followed by the latter implicitly in his after career, and probably did as much towards making him a great painter as the hints he picked up from studying the technique of the Italian painters. The portrait, it may be assumed,

was not a commission, but a labour of love, painted by Raeburn for himself, for it was in the possession of his family when shown at the Edinburgh exhibition in 1876, and appeared in the sale at Christie's in the following year, when it realized the then high price of £199. In the same year a typical male portrait of Reynolds brought only 84 guineas. Though this work was painted under most fortunate circumstances, it cannot be said to be unique in its excellencies. That of the Rev. D. D. Johnstone, D.D., one of the founders of the Asylum of the Industrious Blind at Edinburgh, where another version of the portrait is now hung, was quite as forceful, though hardly as atmospheric. It was painted in 1808 or 1809.

Another type of physiognomy was seen in the picture of Mr. John Campbell, of Kilberry, a young man immaculately attired, and carrying a stick in his gloved hand with an inimitable air of dandyism. One might set him down as a country buck, but a man neither destitute of brains nor lacking force of will. The whole poise of his figure bespoke conscious strength, which his firm mouth and chin confirmed.

The Connoisseur

Strength of character, indeed, was a quality shared by all Raeburn's male sitters. In no portrait was it more clearly shown than in that of Captain George Makgill, a ruddy visaged, red-coated veteran, with resolute lips and massive chin, and yet with an air of kindness about him. I have not tried to identify the uniform in which he was represented—probably that of a militia regiment. The old gentleman might not have incurred any more dangerous martial duty than that of a parade in the rain or a round of sentry inspection on a winter's night; but one felt that he was a man of the same mettle as Duncan of Camperdown, or Heathfield of Gibraltar, and, like them, would have faced an overwhelming force of the enemy with placid composure, and even a sort of grim enjoyment of the peril.

Raeburn had a liking for uniforms, and in the majority of the men-portraits shown the sitters were attired in martial array, and looked their character, though one suspects that they had smelt but little gunpowder. Colonel William Sherriff, who was depicted at full length leaning on his sword, might probably have experienced active service; but Patrick Millar, of Dalswinton, or the Earl of Hyndford, the former of the Dumfriesshire Yeomanry, and the latter in a militia uniform, were hardly likely to have done so. The last-named was the less martial of the two in his appearance. Raeburn had shown him as a country gentleman, well bred, cultured, and carrying himself with a natural dignity. The latter characteristic was

also shown in the portrait of Lady Belhaven, one of the finest of Raeburn's pictures of women. The composition was simple, natural, and unaffected—though indeed this is almost a superfluous eulogy on an artist whose work was never artificial. The subject, though

simply attired, and easily posed, with her arms clasped in front of her, was obviously a lady *du grand monde*; blue blood was revealed in every line of her graceful figure and clear-cut features.

Characteristic of the homelier type of womanhood, which more generally formed the subject of Raeburn's brush, was the picture of "Mrs. Douglas," obviously that of a lady who could personally supervise her household as well as entertain the guests she received there. The hands, clasped together with fingers interlocked, as though



LADY BELHAVEN, YOUNGEST DAUGHTER OF RONALD MACDONALD, OF CLANRONALD
BY SIR HENRY RAE BURN, R.A. FROM THE COLLECTION OF A. R. WILSON WOOD, ESQ.

to keep them from movement, were as intimate a piece of character revelation as the latent vivacity of the sitter's face. An older woman was shown in the fine portrait of *Mrs. Tod*, but one who, if not equally active in body, was at least as alert in mind. The shrewd eyes and strong, mobile lips would lead the spectator to infer that this lady could hold her own in a battle of wits.

One might praise this work for its fine handling, and for the harmonious arrangement of blacks, whites, and greys which formed the colour-scheme, did not these qualities universally characterize Raeburn's works. His art was of that kind which conceals itself in the perfection of its accomplishment. Less autographic



MRS. PATERSON AND HER SON
FROM A MINIATURE BY ANDREW PLIMER
In the possession of Mrs. de Lacy Lacy

A Raeburn Exhibition

than that of some of the modern men, it was the more effective inasmuch as the attention is not distracted from the personality of the sitter by the obtrusiveness of the brush-work. In other words, Raeburn carried his pictures far enough to conceal his methods of producing them. This was shown in his unfinished picture of *Lady Buchan-Hepburn*, which required a few hours' work to make it complete. Yet in its present state it would pass as being entirely finished if hung with modern pictures.

In *Miss Anne*

Cunninghame Graham, Raeburn showed a softer type of womanhood than usual, marking the last period of his career, when the stern robustness of national character, which had come uppermost by reason of the stress and turmoil of the long struggle with France, was subsiding under the influence of peace.

Of younger women there were the *Lady Maitland*, *Miss Ross*, and half a dozen others, all charming and all tending to show that Raeburn could paint a picture of a beautiful girl as well as any of his rivals. One feels, indeed, that Raeburn has been grievously underrated in this matter—that he lacked opportunity rather than skill. Though his technique probably gained by his remaining in Scotland, his range of subject was enormously circumscribed. Had he gone to London, he would have had to modify the robust sincerity of his art to suit the fashionable taste nurtured on the graceful flatteries of Lawrence and Hoppner, but at the same time his residence in a provincial capital cut him off from



THE EARL OF HYNDFORD BY SIR HENRY RAEBURN, R.A.
FROM THE COLLECTION OF MRS. SHUTE

some of the most graceful and popular types of manhood and of womanly beauty. Reynolds and Gainsborough, and after them Hoppner and Lawrence, painted the *élite* of the butterfly throng who formed the fashionable society of their day—the reigning beauties whose mission it was to attract and fascinate; the beaux and dandies with whom deportment had become an art, and the blue-blooded aristocracy who had inherited with their pedigree a lofty and inimitable dignity of style. Most of

Raeburn's sitters were of the higher middle-class, a class distinguished by solid qualities, but hardly by those superficial yet fascinating elegances whose portrayal does so much to add to the charm of some of the English artists' works. Raeburn was thus limited to a more demure and sedate type of womanhood, and when he introduced us to a beautiful woman it was rare that she was animated by a spirit of archness or coquetry. Citing his portrait of *Lady Maitland*, already mentioned, as an example, neither Reynolds nor Gainsborough could have given us a finer picture of its type, or have recorded the beauty of this high-born girl more succinctly and expressively; but Raeburn had found her in a grave mood. There was not a hint of coquetry in the firm line of her mouth, or of passion in her dark pensive eyes. *Miss Ross* and *Lady Steuart* were both charming in a domestic way. One could prophesy that they would each become an excellent wife and mother, like Mrs. Alexander McCrae whom Raeburn had

shown taking maternal pride in her two bonnie children. The last picture was delightfully natural—impregnated with the affection and grace of family life without being weakened by any touch of false sentimentality. In the picture of Mrs. Vere, the artist's step-daughter, there was more gaiety of expression, as though the artist had taken advantage of their near relationship to treat her with less reserve; yet even this joyous young matron had little of that archness or pensive fascination of Reynolds's *Nelly O'Brien*, Gainsborough's *Perdita*, or Romney's *Lady Hamilton*. Could Raeburn have painted such a type of woman, so thoroughly uncongenial to the austere, moral atmosphere in which he lived? Looking at his pictures of children, his portrait of *Miss Jane Nisbet*, for instance, or the little Thomas Ann McCrae in the family group, one feels inclined to answer in the affirmative. The connection between the artlessness of childhood and the fascinating allurements of a coquette seems remote, and yet their artistic expression presents much the same difficulty, and the hand which could reveal to us the whole-hearted spirit of mischief concealed under the demure smile of that most charming of lassies—Miss Jane Nisbet—would not have failed in portraying the seductiveness of Emma Hart or Kitty Fisher.

As Raeburn was limited in his range of subject by his environment, so was he limited in his treatment of them. There was a certain sameness about his backgrounds and accessories. Probably part of this conventionalism was largely the result of his sitters' desire to be painted

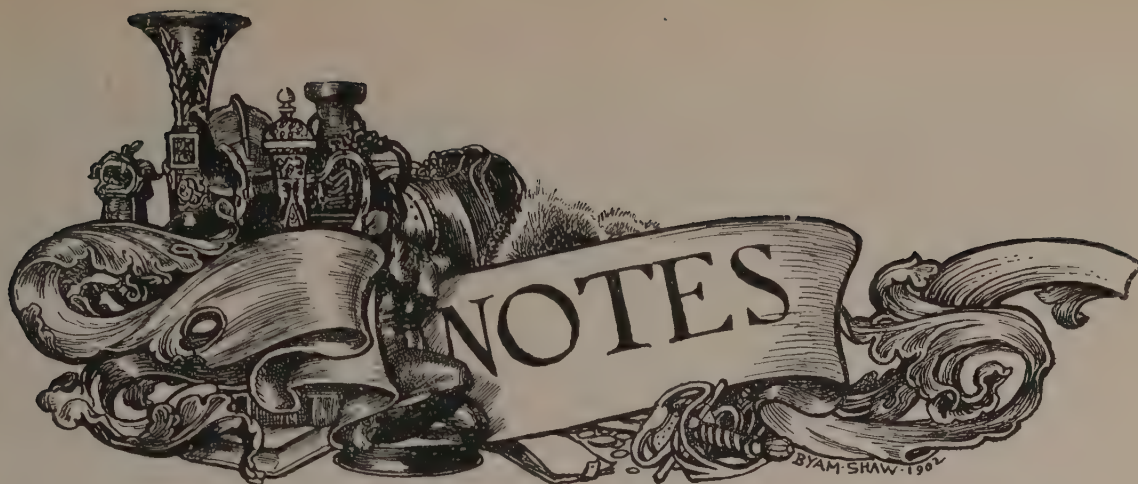
according to the prevailing style, a phase of taste which was more apt to determine the work of a provincial practitioner than of a fashionable metropolitan artist whose reputation was great enough to enable him to lay down the law to his clients. It was to this, then, we owe the fact that so many of Raeburn's subjects were portrayed with an outdoor background of russet trees, while the lighting of the picture was wholly of the studio. When the artist was free to exercise his own judgment, he appeared to have cast aside the conventional shackles, as in that fine equestrian portrait of his son Henry on a grey pony, painted in 1796, which was one of the greatest works in the exhibition. This was essentially modern in its feeling, and in its arrangement and lighting must have appeared startlingly original when it was painted.

In his repetition of similar colour-schemes, Raeburn could hardly be acquitted of direct intention. Wilkie twitted him with his frequent use of yellow, and this and red formed the prevailing colours that he used as a relief to the sober greys and blacks

which so largely composed his palette. He was hardly a great colourist in the ordinary sense of the word: his strength lay rather in his expression of tonal values, his intimate interpretation of character, and, above all, in his sentient brushwork. This last quality is sufficient to place him permanently among the great masters, for brushwork to an artist is what style is to a writer, a preservative against the assaults of time, no matter how ephemeral may be the interest of the subject embodied.



MRS. TOD, OF DRYGRANGE BY SIR HENRY RAE BURN, R.A.
BY PERMISSION OF MESSRS. WALLIS AND SON



THE portraits reproduced are those of Lady Elizabeth Townshend, second wife of General William Loftus, and of his two daughters by his first wife. General Loftus, who was Lieutenant of the Tower of London, Colonel of the 2nd Dragoon Guards, and a member both of the English and Irish Parliaments, was born in 1752. He was the eldest heir male of the family of the Viscount Loftus of Ely, a title which became extinct in 1725. General Loftus married first, February 18th, 1778, Margaret, daughter and co-heiress of M. King, Esquire, of Lesson Hall, Co. Dublin, by whom he had issue two sons and two daughters :—

Cosway
Drawing

Mary Anne, m. to Major Henry Duke Loftus, d.s.p. 1811 ;

Harriet, m. to Thomas Bourke Ricketts, Esq., of Combe House, Herefordshire. She d. 8 Oct., 1857, having issue ;

and second, Lady Elizabeth Townshend, youngest daughter of George, fourth Viscount and first Marquis Townshend, godson of King George I., Field-Marshal, Governor of Jersey, and Master-General of the Ordnance, by Lady Charlotte Compton, only surviving child of James Earl of Northampton, on May 7th, 1790.



PORTRAITS OF LADY ELIZABETH TOWNSHEND, SECOND WIFE OF GENERAL WILLIAM LOFTUS, AND HIS TWO DAUGHTERS
BY R. COSWAY

WE illustrate a remarkable specimen of Japanese porcelain, in which the decoration is arrived at by

A Black Japanese Bowl

the use of a black lac background, upon which the design appears in striking contrast in gold. The bird is somewhat of the exotic type, although

nothing but gilding delineates the subject. The fine, bold decorative treatment of the plumage is as though the artist had attempted to break away from all traditions of ceramic design. It is suggestive of the broad, strong treatment of plumage and feathers in downward sweeping curve of Albert Dürer, prince of all designers, in his well-known heraldic device of the Death's head, which shows a woman and an old man, who is represented as holding a staff supporting plumes and long trailing feathers encircling a casque. Far-off suggestion though it be, this is where Japan touches the high-water mark of Western excursions in the same field.

ART runs in the blood of certain families for generations. The Grundys of Lancashire are a case in point. The name, without ever becoming famous, has during the last century been always held by one or more members of the family of established repute in the art world. The first to be mentioned in the *Dictionary of National Biography* is Lieutenant John Grundy, of Bolton. He was an amateur artist whose powers transcended those of many a professional. His sons all inherited the talent. The two elder, John Clowes and Robert Hindmarsh, in their dual rôles of picture dealers and connoisseurs—the former at Manchester and the latter at Liverpool—did much

to foster artistic taste in Lancashire, and under their guidance many subsequently famous collections were formed. Both were intimate with many well-known artists. Robert was a close friend of David Cox, and accompanied him on some of his painting expeditions, his own sketches being worthy of comparison with

those of his distinguished comrade. The third brother, Thomas Leeming Grundy, the subject of this note, was born at Bolton in 1808. Showing an early aptitude for drawing, he was apprenticed to a local engraver. There was little scope for an able exponent of the reproductive art in Bolton, and the work of the latter chiefly consisted in writing copper plate inscriptions. This ill accorded with Grundy's ambition, and as



OLD JAPANESE BOWL WITH EXOTIC BIRD ON BLACK LAC GROUND

soon as his term of apprenticeship expired he ventured to come to London. At that time there was great scope for young engravers in producing the plates for the numerous annuals, many of which contain very beautiful early works by men who subsequently became famous. Grundy did several plates for these, mostly landscape, but they included one or two figure subjects, such as *La Huerfana de Leon*, after Liverseege. He afterwards became assistant of G. T. Doo, and engraved for him the principal portion of the large plate, after Wilkie, of *John Knox Preaching before Mary Queen of Scots*, a work which enhanced Doo's reputation and, though now out of fashion, had a great vogue in its day. Fortified by the knowledge that his talents were meeting with appreciation, Grundy married Lucy Lansdowne, a young lady belonging to a Bath family. He lived only a short time after his marriage; probably his unremitting application to the close labour necessitated by his profession undermined his constitution—never a very stalwart one—for in 1841, shortly after



THE LANCASHIRE WITCH

BY T. L. GRUNDY, AFTER W. BRADLEY

completing his most important plate, *The Lancashire Witch*, after William Bradley, he died at the early age of thirty-three. Other of his plates were, *Napoleon's Eagle*, after Landseer, and a charming rendering of Reynolds's *Infant Samuel*. In his short career Grundy showed himself an engraver capable of marked originality. As was to be expected from his

training, his earlier plates displayed a marked predilection for line. They were orthodox in their style, and while firmly handled and attaining considerable brilliancy of effect, might have been executed by any one of the half-dozen of the best contemporary line engravers. The *Infant Samuel* was an essay in the conventional mixed style of mezzotint as practised by

Samuel Reynolds, Charles Turner, or Samuel Cousins. In the *Lancashire Witch*, however, Grundy developed a manner of his own. Like the work of other men of the period, it is executed in a combination of line etching and mezzotint, but instead of the latter being predominant he obtains his effect chiefly by the use of the graver. The plate consequently has a lighter and more brilliant appearance than if it had been engraved in the more orthodox fashion. Charming as is the result attained, the work must be looked upon

Whitechapel, where he showed a very depraved disposition. Subsequently he started business on his own account, and soon resorted to the practice of stealing the beasts he offered for sale. He proceeded from bad to worse—house-breaking, highway robbery, murder, and nearly every other conceivable iniquity being laid to his charge. For some time he was a terror to all the inhabitants of Epping, Waltham Abbey and vicinity, living some months with an accomplice in a cave in Epping Forest. When matters got too



DICK TURPIN'S IRONS

as an experiment, the production of an artist who was feeling his way, and who, had he been spared a few years longer, might have developed into one of the greatest of modern engravers.

The picture from which the plate is taken is interesting as being the work of one of the cleverest of Lawrence's followers, William Bradley, a too little known Manchester artist, whose best pictures are often attributed to Lawrence himself.

THE life and doings of Richard Turpin have fascinated the mind of every schoolboy for over a hundred years, and provided matter for many a sensational writer. Volume II. of *The New and Complete Newgate Calendar, or Malefactors' Universal Register*, by William Jackson, Esq., affords as true an account of this notorious rascal as we are likely to get.

He was the son of John Turpin, a farmer of Hempstead, Essex. He was apprenticed to a butcher in

warm for him in the neighbourhood of London he fled to Lincolnshire and then to Yorkshire, where he took the name of John Palmer. He carried on highway robbery and horse stealing to an alarming extent, and for a long time evaded detection. Eventually he was arrested on charges of horse stealing and confined in York Castle. From there on February 6th, 1739, he wrote to his brother in Essex beseeching his aid, concluding: "For Heaven's sake, dear brother, do not neglect me; you will know what I mean when I say I am your's, John Palmer." This letter led to his identification in a remarkable manner. His brother declined to pay the postage and refused the letter, which was returned to the Essex post office, where it was accidentally seen by Mr. Smith, the schoolmaster, who immediately recognised the writing as that of his old pupil, Richard Turpin. The letter was taken to a magistrate, who opened it and communicated with the authorities at York. Subsequently Mr. Smith travelled to York and identified the prisoner



Painted by F. Wheatley R.S.A.

CRIES

Engraved by L. Schiavonelli

Sweet China Oranges, sweet China

of
LONDON
Plate 3rd

Oranges sucrées. Oranges fines.

London Pub. as the Act directs July 1779 by Cadogan & Co. N. 139. Pall Mall



DUTCH ARMORIAL PLATES

John Palmer as the notorious Dick Turpin. His conviction and sentence of death soon followed. He was executed at York, April 10th, 1739. It is said he purchased new clothes in which to appear at his execution, and hired five men at 10s. each to follow the cart in which he was taken to the gallows. On the following day the body was buried in the churchyard of St. George's parish, the grave being cut an extra depth. His mourners were supposed to watch the grave, but during the night the body was stolen and subsequently found in the garden of a surgeon of the city. It was re-interred in the original grave.

The Irons here illustrated are now in the York Museum, and give us an insight into some manners and customs of a bygone age, now happily passed away.

MABERLY PHILLIPS, F.S.A.

We illustrate four Chinese porcelain plates finely decorated in colours bearing the arms of Amsterdam, Brabant, Henegouw, and Groeningen. They are fine specimens of armorial china, and are reminiscent of the days when the traders of the old Dutch East India Company sent home lac and porcelain. The

Dutch
Armorial
Plates



DUTCH ARMORIAL PLATES

former induced the Dutch cabinet-makers to embark on a new artistic industry, which they brought to great perfection, and the latter inspired the potters of Delft to imitate the character of the true porcelain

carved in Gothic character, with frieze above, enriched on centre and side angles with sunk strapwork carving; plain top. A platform or open shelf below, on rail framing, enriched with overlaid dentil moulding of



HENRY VIII. SIDE-TABLE AND SARACENIC WATER JUG

in an attempt to reproduce the Chinese prototypes in blue and white. The Dutch *faïence*, now known by the generic term of Delft, assumed the form and the decoration of the Chinese models; but the clay was the brown earth of the country wearing an enamelled surface easily fractured or rubbed at the rims and edges, and although the blues were cunningly laid on and the glazes melted into the soft ware, and took to themselves a beauty entirely their own, the Dutch potters in their Delft owed their first inspiration to Chinese porcelain, to which they could never attain, though they emulated its fine decorative qualities.

Henry VIII. Side-Table and Saracenic Water Jug

THE side-table illustrated is of the Henry VIII. period. It is of sexagonal form, composed of four columns with ribbed turnings at the bases, and plain tapering shafts supporting a projecting moulding

chestnut wood. It measures 35 inches in width and 30 inches in height.

The water jug is of Saracenic origin, and is composed of reddish earthenware, entirely covered with yellow and green mottled enamel glazing. Its height is 20 inches. The somewhat crude handle has at the base a strip of clay laid crosswise, with three small studs at the ends, a feature of ancient leather vessels, to give additional strength when in use. One of these vessels no doubt formed the model for this interesting example of the art of the potters of mediæval times.

Old English Lacquer Cabinets

THE two lacquer cabinets reproduced have been in the possession of one of the oldest families in the North of England for many generations, and are generally considered to be two of the finest known

pieces of English lacquer. The larger one is in red, and the smaller in black lacquer, the height of the former being 6 ft. and that of the latter 5 ft. 6 in. Both are in almost pristine state.

SOMETHING of an innovation is the appearance of the reproduction of a modern picture on the cover of *THE CONNOISSEUR*; but it is to be hoped that it may be one which may meet with our readers' approval. It has been urged against the magazine that it too exclusively concerns itself with the reproduction of the work of the older artists and craftsmen, and so encourages the collector to neglect contemporary art to the pecuniary detriment of present-day workers. The reproduction, then, of the *Head of a Girl*, by J. H. C. Mann, a soundly painted and unaffected example of an artist whose subjects are not hackneyed by reproduction, may be looked upon in the nature of an experiment, and its repetition will depend upon the popularity of the innovation. The work of William Blake as an engraver is too often ignored, yet if the poet painter had never given to the world any of his original designs, he would still deserve



LACQUER CABINET

a niche in the edifice of English art for his reproductive work with the burin and etching point. The stipple plate, entitled *Mrs. Q.*, after Huet Villiers, is one of the most charming of his essays in this medium, and fine impressions of it in colour realise a considerable sum. The subject was the wife of Colonel Quinton. The companion to this work, *Windsor Castle*, is also reproduced. The pendant to *Les Prunes*, which appeared in our last number, is *Les Cerises* reproduced in this, which is an equally charming and rare plate, engraved like the other by Vidal, after Davesne.

The miniature by Andrew Plimer is the portrait of Eleanor, wife of Colonel Charles Paterson, a son of Mrs. Paterson, of Castle Huntly, Perthshire. She was the younger daughter of Admiral Richard Dacres. The child in her arms was her only son, George Dacres Paterson. Colonel Paterson was in the 28th Regiment, and aide-de-camp to Lord Fitzroy Somerset during the Peninsular Campaign. He was killed at the Battle of Vittoria soon after his little son's birth.

The illustration of the beautiful specimens of Silicon china purchased by Her Majesty the Queen has been included through the courtesy of the



LACQUER CABINET

manufacturers, Messrs. Booth, Limited (Tunstall, Staffordshire). These, though not among the pieces exhibited at the Brussels Exhibition, which gained for the firm a diploma of honour, were exact replicas, and were sent by special command of Her Majesty to Buckingham Palace. Their acquisition affords only another instance of the Queen's consistent and enlightened patronage of everything that is best in British industrial art. The pieces form an admirable example of our recent progress in a craft in which England has always held a foremost place. The articles are exact reproductions of those eagerly sought for and valuable specimens of early English china which go by the name of "Scale Blue Exotic Bird," the colour, gilding, and general effect being perfectly rendered. The blue of the ground is one of the most beautiful hues known in ceramic art. Rich, lustrous, and of wonderful depth, it has always evoked the whole-hearted admiration of connoisseurs. Used in combination with fine gilding and the ornate designs inspired by Oriental *motifs*, it resulted in some of the masterpieces of the greatest period of English pottery—pieces which, whatever was their original purpose, are now too precious to be relegated to any place but public museums or the cabinets of wealthy collectors. The production of this tint, along with that of the beautiful but less precious clear cold blue in use on English porcelain during the latter half of the eighteenth century, was, for many years, a lost art. The potters of the nineteenth century could only attain a purplish blue infinitely less artistic.

It was not until a short time ago that the lost secret was rediscovered, and then only as the result of many years' sedulous experiments directed to that single end. The discovery is an appreciated asset to the æsthetic side of modern civilization. In the rush and bustle of twentieth-century life beauty is apt to be neglected, for utility and mechanical machinery usurp the individualistic work of the artist craftsman. It is only recently that we have recognised how cultivated and refined, and how infinitely superior in taste, was the domestic art of the eighteenth century to that of the succeeding era. The Georgian

furniture, silver, pottery, and glass have a charm and fascination peculiar to themselves. It is not so much for their antiquity that collectors seek them, as for their beautiful workmanship, and the perfect adaption of their designs, both in form and colour, to the materials used, and the purposes for which the articles made were intended. The finer china of the Georgian era in its way has never been surpassed, the legitimate reproduction of it, as in the examples of the "Scale Blue Exotic Bird" and other fine pieces by Messrs. Booth, will offend the susceptibilities of no collector; they are not made with the intention of deception, but are frankly modern work. It is the revival of an old handicraft. The beautiful old shapes, with their tasteful and well-considered design, have been perpetuated, they have been decorated with the same exquisite colour, and even the tender soft paste-like feeling of the old ware has been reproduced, which is so different to the harder brilliancy of the French china.

Books Received

- Studies in the Decorative Art of Japan*, by Sir Francis Piggott, 25s. net. (Batsford.)
Englishwoman's Year Book, 1911, 2s. 6d. net; *Who's Who*, 1911, 10s. net; *Writers' and Artists' Year Book*, 1911, 1s. net. (A. & C. Black.)
The Paper of Lending Library Books, by Cedric Chivers. (Cedric Chivers, Ltd.)
Old Pictures: How to Collect Them, by A. Ernest Hailey. (Otto Schulze & Co.)
Materials of the Painter's Craft in Europe and Egypt, by A. P. Laurie, M.A., D.Sc., F.R.S.E. (T. N. Foulis.)
Pieter Lastman, by Kurt Freise, M. 8.50; *Martin van Heemskerck*, by Leon Preibisz, M. 8.50. (Klinkhardt and Biermann.)
Notes on the Post-Impressionist Painters, Grafton Galleries, 1910-11, by C. J. Holmes, 1s. (Philip Lee Warner.)
The Way of the Soul, by William T. Horton. (William Rider & Son.)
Architektonische Handzeichnungen aller Meister, by Dr. Hermann Egger, M. 100. (Friedr. Wolfrum & Co., Wien.)
French Line Engravings of the late Eighteenth Century, by H. W. Lawrence and B. L. Dighton. (Lawrence and Jellicoe.)
Manchester Art Gallery Handbook, by J. Ernest Phythian, 2s.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

FURNITURE SUPPORTS.

DEAR SIR,—In THE CONNOISSEUR MAGAZINE of last March there is a note on page 192 on furniture supports or elevators, with three illustrations. It may interest the writer to know that we have one in our possession, which represents the head of the British lion. It is finely modelled, and is made in dark brown glazed earthenware, probably of Rockingham manufacture.

We are, yours faithfully,

BARBE & Co.

UNLOCATED PORTRAIT.

DEAR SIR,—I am anxious to find the owner of the portrait of which I send you a photograph. It is a copy of a Romney, and was painted about thirty-three years ago. It was sold amongst a number of things at Slough in the year 1884. Being a family portrait, and of no especial value to anyone else, as it is only a copy, I am desirous of tracing the present owner, if possible, and hope that by inserting it in your Magazine it may lead to that result.

Yours faithfully, M. EGERTON GREEN.



UNLOCATED PORTRAIT



WHILST there have been over fifty sales of pictures and drawings in London and the provinces since the end of the 1910 sale season, and during the first few weeks of that of 1911, there has been an almost noteworthy absence of anything in the form of sensation. Some of these many sales, however, included a few important works which call for



permanent record here. There were, for instance, several unexpectedly high prices in Messrs. Giddy's sale (August 29th) of the contents of Fernhill, Windsor Forest, the residence of the widow of Sir John Stanley Errington, 12th and last Baronet. The principal were: J. Ruysdael, *A Wooded Landscape*, 700 gns.; Sir W. Beechey, *Portrait of a Lady*, seated, in blue dress with lace shawl, signed with initials and dated 1818, 550 gns.; J. L. Mosnier, *Portrait of a Lady*, seated, with white hat, signed, 1791, 250 gns.; F. Guardi, *A Square in Venice*, with buildings and figures, 160 gns.; and F. Boucher, *Pastoral Scene*, with two female figures, 205 gns. The Brooke collection at "The Convent," Kingsgate, near Broadstairs, sold by Messrs. Knight, Frank & Rutley, September 20th, included Fred Morgan's *Happy as the Day is Long*, 50 in. by 36 in., 1882, £75.

The late Mr. Edward Sharpe's collection of pictures, dispersed by Messrs. Robinson, Fisher & Co. on October 26th, included an important example of E. Van Marcke, *Landscape and Cattle*, three cows drinking at a pool in the foreground, 33 in. by 26 in., 920 gns.; A. Bonheur, *Four Cows under a Tree at the edge of a River*, 34 in. by 25 in., 70 gns.; and P. J. Clays, *A Calm on the Scheldt*, panel, 34 in. by 24 in., 190 gns. A few important pictures were sold at Messrs. Knight, Frank and Rutley's rooms on November 4th, among which were the oil paintings and drawings the property of the late Mr. G. Braithwaite Wilson, of Plumtree Hall, Westmoreland. A pair by Giacomo Marieschi, *Canal Scene*, with the Church of Santa Maria della Salute to the left, shipping, gondolas, etc., in the foreground, 15 in. by

24 in., 465 gns.; and Ruysdael, *The Ferry*, on panel, 13 in. by 21 in., 100 gns. The collection of Mr. T. H. Purvis, of Fairlawn, Tufnell Park, sold at Messrs. Robinson, Fisher & Co.'s on November 17th, included some choice water-colour drawings, for the most part purchased direct from the exhibitions or at the various artists' sales; among them were: H. G. Hine, R.I., *Chalk Pit, Old Eastbourne*, 72 gns.; *The Downs at Midhurst*, 75 gns.; and *Houghton Bridge, near Amberley*, 70 gns.; Sir John Gilbert, *The Night March*, 57 gns.; E. M. Wimperis, *Ogwen and Idwal, North Wales*, 70 gns.; Mrs. Allingham, *Old Cottage, Roundhurst, Sussex*, 55 gns.; and T. S. Cooper, *Sheep in the Snow*, 40 gns. Messrs. Puttick & Simpson's sale on November 18th included Lorenzo di Credi, *Virgin and Child, with the Infant St. John, St. Catherine, and St. Agnes*, on panel, circular, 36 in. diam., 130 gns.; and George Romney, *Portrait of Elizabeth, wife of John Balguy*, in brown low dress, 30 in. by 25 in., 500 gns.—this picture, which is not recorded in Romney's diaries, was at the "Fair Women" exhibition, Grafton Galleries, 1910.

Messrs. Christie's first picture sale of the new season was held on November 19th, and comprised British and Foreign historical portraits and a few pictures, "the property of a gentleman," all of which appear to have been acquired during the last half-century at prices which rarely exceeded £20 each. The more interesting lots included: Mary Beale, *Portrait of Sir Matthew Dudley, Bart.*, in rich dress and blue cloak, 48 in. by 38 in., 115 gns.; C. Janssens, *Portrait of Lady Bowyer*, in yellow dress with blue ribbons and pearl necklace, 29 in. by 24 in., 1636, 90 gns.; Sir P. Lely, *Portraits of the Prince and Princess of Orange*, the former in dark cloak, the latter in brown dress, 55 in. by 70 in., 200 gns.; *Lady Skeffington*, in blue dress with mauve scarf, in a garden, 48 in. by 38 in., 145 gns.; *Elizabeth, wife of Sir Thomas Strickland*, in grey satin dress and dark cloak, 49 in. by 39 in., 140 gns.; *Elizabeth Floyer, wife of Thomas Kynnersley*, in brown dress with white sleeves, 44 in. by 34 in., 130 gns.; and *William, 3rd Lord Byron*, in brown dress with white sleeves and flowing hair, 47 in. by 39 in., 135 gns.; and Zuccherro, *Portrait of a Lady*, in rich dress with lace ruff, 28 in. by 24 in., 115 gns. The private collection of oil pictures and drawings, which

In the Sale Room

belonged to the late Mr. W. McTaggart, R.S.A., was sold at Dowell's rooms, Edinburgh, on November 19th, the highest price being paid for an example of Anton Mauve, *A Dutch Canal*, 11 in. by 15 in., 230 gns.

On November 26th and 28th Messrs. Christie held two sales, the earlier of which was made up of various properties, and included nothing of note; the later sale comprised the collection of water-colour drawings of the late Mr. Edward Harris, of Rydal Villa, Sydenham, in which also there was nothing that calls for special notice. On Saturday, December 3rd, the portion of the stock of ancient and modern pictures of the late Mr. J. D. Ichenhauser, sold at Christie's, included a few pictures which reached three figures, and among them were: W. Rauber, *Halt of the Baron's Family*, on panel, 29 in. by 49 in., 1881, 102 gns.; and B. Canaletto, *View in Dresden*, with the English Catholic Church, bridge, and figures, 36 in. by 47 in., 340 gns.

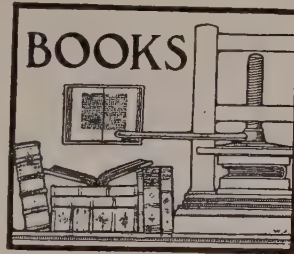
The first really interesting sale of the season was held at Messrs. Christie's on December 10th; it was made up of properties from many sources, and consisted exclusively of pictures by old masters, and works of the Early English school. Taken in the order of sale, the chief pictures were: A. Palamedes, *Party of Cavaliers and Ladies in an Apartment Feasting and Dancing*, on panel, 26 in. by 31 in., 150 gns.; Q. Brekelenkam, *Interior of an Apartment*, with a cook and a maid in conversation, a child beyond, on panel, 20 in. by 15 in., signed and dated 1663, 540 gns.; A. Van Ostade, *Two Peasants*, one smoking, and the other holding a jug and glass, on panel, 12 in. by 10 in., 280 gns.; Jan Steen, *A Village Wedding*, 19 in. by 26 in., 640 gns.; J. Wynants, *River Scene*, with a horseman and peasants on a road, two anglers on the right, on panel, 14 in. by 16 in., signed and dated 1673, 150 gns.; Hals, *A Boy in Black Coat and Cap*, holding a jug and lighting his pipe from a brazier, 17 in. by 14 in., 300 gns.; J. Van Ruysdael, *River Scene*, with peasants, sheep, and goat, cottages among trees on a hill, 36 in. by 56 in., 2,250 gns.; Benjamin Wilson, *Warren Hastings*, with his wife and Indian attendant in a garden, buildings and river in the distance, 40 in. by 51 in., 100 gns.—this was catalogued as by an artist of the "Early English School," but there can be very little doubt about its being by Benjamin Wilson; J. Hoppner, *Portrait of Miss Frances Burney (Madame D'Arblay)*, in black dress, 50 in. by 40 in., 140 gns.; P. Nasmyth, *Woody Road Scene*, with two figures and a dog, on panel, 16 in. by 22 in., 1828, 430 gns.—from the F. Fish collection, 1888; J. W. Chandler, *Portrait of a Lady*, in black dress with white fichu, seated, landscape and red curtain background, 50 in. by 38 in., 200 gns.; J. Van Goyen, *View of the Valkenhof at Nimeguen*, with a ferry-boat crossing the river, on panel, 14 in. by 19 in., signed with initials and dated 1646, 430 gns.; and Tintoretto, *Portrait of Jacobus Mavrocano*, in red robe, with a young boy in black dress, 42 in. by 37 in., 155 gns.—this realised 25 gns. at Tom Taylor's sale in 1881. There were two pictures in the following Monday's (December 12th) sale which call for notice: one by an artist of the French school, believed to be Fragonard,

A Satyr and Children, oval, 25 in. by 20 in., 780 gns.; and N. Largillière, *Portrait of the Princess Rakoczy*, in rich dress, resting her arms upon the shoulder of a negro page, 53 in. by 40 in., 680 gns.

Messrs. Christie's last picture sale of the year (Dec. 17) comprised the collections of the late Sir Theodore Martin, K.C.B., of the late Mr. William Lethbridge, and from other sources. The drawings included: Birket Foster, *The Story Book*, 8 in. by 11 in., 100 gns.; and Sam Bough, *Leven Links*, 9 in. by 14 in., 1870, 70 gns.; and among the pictures were: W. Orpen, *At the Wash-Tub*, 35 in. by 27 in., 1905, 100 gns.; T. S. Cooper, *Group of five Cows on the Banks of a River*, 29 in. by 41 in., 1848, 102 gns.; B. W. Leader, *A Surrey Sand-Pit*, 36 in. by 56 in., exhibited at the Royal Academy, 1892, 260 gns.; R. P. Bonington, *Coast Scene*, with fisherfolk, low tide, 12 in. by 16 in., 115 gns.; J. Constable, *View from the Back Terrace, Hampstead*, 15 in. by 19 in., 60 gns.; P. J. Clays, *Shipping Lying at Anchor*, on panel, 27 in. by 42 in., 1863, 260 gns.; W. Roelofs, *Landscape in Holland*, with cattle in a watery meadow, 27 in. by 41 in., 90 gns.; and F. Ziem, *Venetian Boats on the Lagoons*, 16 in. by 27 in., 150 gns.

THOMAS MIDDLETON'S *A Tricke to Catch the Old-one*, the play which was first presented before King

James I. on New Year's day, 1608, old style, and printed immediately afterwards, is very seldom met with, and even the second edition of 1616, 4to, is scarce enough. There are two issues of the edition of 1608, the first having the imprint



"At London. Printed by G. E., and are to be sold by Henry Rockytt at the long shop in the Poultry, under the Dyall," while the second has "G. Eld, and are to be sold at his house in Fleet Lane." The distinction is not very important; but it is noticeable, as all variations of the kind are in these days of microscopical distinctions, and it is interesting to know that both copies sold in recent years bore the first imprint of which we have spoken. One of them was disposed of by Messrs. Hodgson on December 1st last for £33 (hf. roan, A2 missing, some headlines cut) as against £50 10s. obtained at Sotheby's on April 9th, 1902 (mor. ex., some leaves repaired). These are the only copies of the edition of 1608 seen in the London sale-rooms for more than twenty years. Messrs. Hodgson also sold some other works on the same day to which attention may well be drawn. These were Bellin's *Le Petit Atlas Maritime*, 5 vols., 1764, folio, the Lamoignon copy with the initial "L" and crown stamped on the third plate in each volume, £18 (old mor.); Herrick's *Hesperides*, 1st ed., 1648, 8vo, £37 (russ., g.e., some headlines cut), as against £48 obtained in November, 1907 (cf., some headlines cut and leaves stained); Bruzen de la Martiniere's *Dictionnaire*

Geographique, 6 vols., 1768, folio, £31 (old mor. ex., arms of Madame Victoire, daughter of Louis XV., on the sides); *Le Sacre de Louis XV.*, 1722, folio, £32 (old mor., with Royal Arms); *Le Neptune François*, containing 30 large folding charts, 1753, folio, £43 (old mor. ex., arms of Mdme. de Pompadour); and the original manuscript of Roger North's Life of his Brother, Francis North, Lord Keeper of the Great Seal under Charles II. and James II., £18 (in 10 vols., small 4to, old cf.). It seems that this manuscript has never been published, and it must not therefore be confounded with the printed biography issued in 1742. A note by Dr. Jessopp to that effect was printed in the catalogue.

On December 1st Messrs. Sotheby sold some very important printed books, and on that and the following day a number of literary manuscripts of more importance still. We take the printed books first in the order in which they appear. The more interesting of these were Lamb's *Essays of Elia*, 2 vols., 1823-33, 8vo, from the Castlecraig library, £21 10s. (mor. ex.); Swinburne's *Under the Microscope*, 1872, 8vo, with the original leaf (pp. 41-42), also the cancel leaf and the errata slip at the end, which is often missing, £38 (orig. wrapper); Elwes's *Trees of Great Britain and Ireland*, in 5 portfolios, 1906-10, £17 5s.; Martin's *History of Oriental Carpets*, 1908, folio, £24 (hf. vell.); *Oriental Carpets*, published by the Imperial Austrian and Commercial Museum at Vienna, 2 vols., 1892-3, folio, and *Ancient Oriental Carpets*, being a supplement to the above, 1908, folio, together 3 vols., £46 (hf. mor.); the second edition of Bunyan's *Pilgrim's Progress*, 1678, 8vo, £30 10s. (port. missing, some headlines shaved, old cf.); a copy of the French Bible printed at Geneva in 1608, small 4to, with inscription, "This Booke was given me by my very dear friend Mr. Izack Walton, August ye 22, 1668. Charles Cotton," £46 (old cf.); Lord Lilford's *Birds of the British Islands*, in the original 36 parts, 1885-97, £36; Keats's *Endymion*, 1818, 8vo, £25 (orig. bds., with back label not quite intact); *The Gownsmen*, complete in the 17 original numbers, £50 (unbd.); the English Bible of 1650, with psalms in metre, 1651, 8vo, £25 (in a fine contemp. needlework binding); the very rare little guide to chess, entitled *The Pleasaunt and Wittie Playe of the Cheasts*, dedicated to the celebrated Earl of Leicester, 1562, 8vo, £13 15s. (mor., g.e.); Shakespeare's *Hamlet*, "printed by W. S. for John Smethwicke," n.d., 4to, £105 (unbd.); Shelley's *Adonais*, 1821, 4to, £45 (mor.); Burton's *Anatomy of Melancholy*, also the 1st ed., 1621, 4to, £40 (mor.); Owen Jones's *Alhambra*, first issue, most of the plates decorated in gold and in colours, 2 vols., 1842-5, folio, £30 (finely bound in mor., g.e.); Alken's *National Sports of Great Britain*, the 2nd ed., 1823, folio, £23 (hf. mor.); Shakespeare's *Second Folio*, 1632, £70 (mor. ex., leaf of verses inlaid, the line "To the Reader" in fac., some leaves repaired); Brant's *Stultifera Navis*, 1570, folio, £19 (contemp. cf., wormed); and a gorgeously bound copy of De Bar's *Bibliothèque Historiale*, 3 vols., 1588, folio, £126. The covers were elaborately tooled with circular arabesques and fanfare scrolls, and decorated with laurel

leaves and flowers, and semis of tiny fleurs-de-lis. This work was contemporary by an unknown but talented craftsman.

The manuscripts sold on the same occasion were mostly of great importance, and so far as those in the handwriting of John Ruskin are concerned, it may be observed that the celebrated critic set such little store upon his drafts or "copy," as the printers say, and proof sheets, that they were generally used by the housemaids to light the fires. No complete work of Ruskin in manuscript is known to exist, and for this the fire-lighting propensity is directly responsible. Three original MSS. by Ruskin appeared at this sale. His *Circular respecting Memorial Studies of St. Mark's, Venice* (16 leaves only), realised £31; *The Laws of Fiesole* (Chapter VI. only), £20 10s.; and *The Crown of Wild Olive* and some other pieces (14 leaves only), £21 10s. The original manuscript of two lampoons, in verse, on King George II., by Swift, consisting of 26 lines, fully described on pages 183-4 of Wilde's *Closing Years of Dean Swift's Life*, 1849, fetched £14 10s.; the original MS. of an unpublished work on astronomy and astrology, by Thomas Charnock, 71 leaves, £17; and the original MS. of Byron's *Ode to Napoleon Bonaparte*, on 13 pages, 4to, £320. No other autograph manuscript of this poem is known to exist. To these must be added *Hecear and Gaira, an African Eclogue*, a manuscript in the handwriting of Chatterton, £20 10s. (sold on the 2nd); and a number of very interesting MSS. of George Meredith, the property of Miss Nicholls, nurse and attendant of the novelist during the last seven years of his life. These included *The Tale of Chloë*, 113 pages, complete, £171; *The Tragic Comedians*, 264 pages (one missing), £220; *A Conqueror of our Time*, an early unpublished version of *One of our Conquerors*, 440 pages (only), £260; *Diana of the Cross Ways*, 95 pages (only), £168; *Jump to Glory Jane*, complete on 16 pages, with fragments of two earlier drafts, £105; and some other MSS. of less importance. The entire collection covered about 1,600 quarto pages, and realised the very substantial sum of £1,866. A similar collection of MSS. by Byron might be expected to realise, assuming, of course, that it could be met with, about £25,000. His *Siege of Corinth*, on 50 pages, sold for £760 in July last, and then we have the *Ode to Napoleon* above named. We can judge from these how matters stand so far as he is concerned.

The scholarly library of the late Mr. R. D. Archer-Hind, Fellow of Trinity College, Cambridge, which was sold by Messrs. Sotheby on December 8th and part of the following day, contained a very extensive collection of editions of Greek and Latin classical authors, with translations and commentaries. As is fairly well understood by this time editions of the Greek and Latin classics are not usually in request. You may have fine critical texts of Æschylus, Aristophanes, Homer, Virgil, and the rest, but to be commercially valuable even these superior editions must rank as desirable specimens of ancient typography. Mr. Archer-Hind had a copy of the first edition of Aristophanes, as edited by the old scholar, Marcus Musurus, and published by Aldus in

In the Sale Room

1498, folio, and this realised £15 5s. (mor., g.e.). His copy of Aristotle, printed at Padua in 1472-4, in 4 folio volumes, brought £20 (russ., g.e.); and an edition of the same author's work supposed to have been printed at Strasburg about the year 1470, folio, £18 10s. (mor., g.e.). So also the *editio princeps* of *Plato's Works*, 1513, folio, sold for £21 (mor. ex.); and the *De Rerum Natura* of Lucretius, 1486, folio, for £14 (mor., g.e.). On the other hand, hundreds of classical works printed during the eighteenth and nineteenth centuries were made up into parcels, and sold for what they would fetch, and that, as a rule, was very little. Thus a parcel of 24 volumes, consisting of the *Fabula* of Phædrus, the *Elementa* of Euclid, the *Poems of Catullus* in English verse, with the Latin text revised, and some other works, all good of their kind, was knocked down for 7s.; another parcel of classics, comprising 49 volumes, went for 23s., and so on. Modern editions of the Greek and Latin classics are not wanted in these degenerate days. The most that the ordinary buyer will do is to look at translations which he may or may not think it worth his while to secure at a cost just a little above what he would have to pay for good modern editions in the vernacular. These latter are indeed at a terrible discount. A few months ago the two large 8vo volumes which form the fine and large type illustrated edition of Cæsar, printed at London in 1790, were picked up from a street stall for 6d. They were perfectly clean, apparently never having been read, and were bound in full polished calf of the period. It is a pity that such things should be.

The remaining part of the second day's sale was devoted to a number of miscellanea, which, on the whole, realised more satisfactory prices. A complete set of the *Transactions of the London Entomological Society*, from the commencement in 1836 to 1908, comprising 55 volumes, brought £31 10s. (half cf.); the "border edition" of the *Waverley Novels*, on large paper, 48 vols., 1892, £10 15s. (orig. cl.); *The Book of Common Prayer* of 1760, with a painting on the fore-edge beneath the gold, £12 (old mor.); Apperley's *Life of Mytton*, 1st ed., 1835, £16 (mor. ex., some plates soiled); and Logan's *Cantabrigia et Oxonia Illustratæ*, together 2 vols., n.d., £14 5s. (mor.). There were, of course, many other books about which a tale might be told, for the value of a work of literature does not depend upon its price in the market; but we must let them pass, as they were, from a commercial point of view, of little account, and that is made the main feature nowadays. Judged from this standpoint, too, the library of the late Mr. William Hughes Hilton, of Sale, Cheshire, would not detain us long, for although the total sum realised amounted to nearly £3,500, this was a very extensive library, catalogued in 1,700 "lots," and took five days to dispose of. At this sale the first four folios of *Shakespeare's Plays* realised the respective sums of £400, £105, £185, and £36, or in the aggregate £726. These books were, it need hardly be explained, in anything but immaculate condition. A copy of the first folio alone sold for £2,400 in May, 1907, the same book dropping to £2,000

in July last year, while Bishop Gott's set of four folios was withdrawn at £3,850 at his sale in March, 1908. When valuable books are in question, the slightest defect tells. At one time nothing less serious than the loss of a title-page mattered very much; but we have long since changed all that.

At one time, too, the name of Thomas Bewick was fit to conjure with, and collectors busied themselves with measurements and thumb-marks. They do so now, though only to a very limited extent, for the demand for books illustrated by this engraver seems to be gradually fading away. Mr. Hilton had a very good copy, in the original boards, of the first volume of the *History of British Birds*, 1797, 8vo, but it only realised 25s. Several other works usually catalogued under the name of Bewick, such as the *General History of Quadrupeds*, 1811, and the *Fables of Æsop and Others*, 2 vols., 1818, shared much the same fate—they realised but a fraction of what would have been obtained for them a few years ago. This shows the instability of fashion and what it may bring us to. Next to the aggregate sum obtained for the folios the largest amount realised at this sale was £61, the price paid for a copy of the third edition of Hamerton's *Etching and Etchers*, 1880, complete in one volume, but extended to six by the insertion of about 1,000 extra illustrations, including etchings by masters of the art of most periods and schools. A slightly defective copy of *Montaigne's Essayes*, as translated by Florio and published in 1603, bound up with *A World of Wonders*, by Stephanus, 1607, fetched £40 (old cf.); Tennyson's *Poems, by Two Brothers*, 1st ed., 1827, £20 10s. (orig. bds.); Walton's *Compleat Angler*, the edition revised by Sir Harris Nicolas, 2 vols., 1836, roy. 8vo, extended to 4 vols. by the insertion of 304 portraits, views, songs, etc., £25 10s. (mor. g.e.); a set of the original 20 parts (in 19) of *The Posthumous Papers of the Pickwick Club*, with the rare "address" in part 15 and all the green wrappers, £18 10s.; a good and sound copy of Boccaccio's *Modell of Wit*, better known as *The Decameron*, printed by Jaggard in 1620-25, folio, £18 (old cf.); Dr. Doran's *Their Majesties' Servants*, 2 vols., 1865, 8vo, extended to 4 vols. by the insertion of some 300 portraits and views, £12 10s. (mor. ex.); and Knight's *Pictorial Shakespeare*, extended to 16 vols., 8vo, by the insertion of 1,113 extra plates, £22 (cf., g.e.). These "extra-illustrated" or "Grangerized" books are rapidly coming into fashion again, and many are even now in the making. It is undoubtedly most interesting to illustrate books in elaboration of the text, but from a marketable point of view it seldom or never pays to do so. The time demanded is very great, and the difficulty of obtaining suitable illustrations becomes greater and greater as the work becomes more advanced towards an impossible finality.

THOUGH quite a large number of sales of furniture and bric-a-brac were held at Messrs. Christie's rooms during the first three weeks of **Miscellaneous** December, the objects sold were, as a whole, of mediocre quality. On the 2nd, for instance, when a varied collection of furniture, porcelain, carpets,

and enamels from numerous sources was dispersed, only one lot attained the dignity of three figures, this being an Ouchak prayer-carpet, with panels of conventional branches, 16 ft. 8 in. long, which realized £299 5s. The sale on the 8th was also quite devoid of interest but for a striated agate cup and cover, which made £150, and a Louis XV. oblong snuff-box, overlaid with mother-of-pearl, for which £189 was given; whilst on the 13th mention must be made of two aquamanile, one of brass of the 14th century, which sold for £504, and one of bronze about a century earlier in date, which realized £241 10s.

Perhaps the most important sale was that held on the 9th, when a small Höchst group of Venus and Adonis, 10½ in. high, sold for £304 10s.; a Nantgarw dessert service of only twenty pieces made £115 10s.; and a pair of Louis XVI. ormolu andirons sold for £102 18s. A number of good pieces of furniture were sold, including a Louis XV. marqueterie secretaire, £357; a writing-table of the same period, veneered with king-wood, £283 10s.; and a Chippendale winged bookcase, which also made £283 10s. Mention, too, must be made of an Italian 16th-century bronze circular plaque, which, though measuring only 4¼ in. in diameter, sold for £735; a Persian carpet, Ispahan 16th century, £577 10s.; and a set of seven old Brussels tapestry panels, £1,785. The latter, the property of Mr. John Bianconi, comprised subjects of the Raphael cartoons with the Brussels mark and the signature of D. Leyniers.

On December 7th the late Sir Wm. Abdy's collection of lace produced just short of £9,400, and on the 13th two Reynolds prints, one of *Design*, by J. Grozer, and the other of the *Marchioness of Hertford*, by W. Nutter, made £262 and £273 respectively, and *Juvenile Retirement*, by Ward, after Hoppner, realized £262 10s.

Some remarkable prices were realized at the sale of the collection of Japanese colour-prints, the property of Mr. A. W. von Heymel, of Munich, held at Messrs. Sotheby's rooms on the 2nd. Though comprising less than 170 lots, the notable total of £1,512 was obtained—records in one or two instances being established. £230,

for instance, was given for a copy of Utamaro's most famous triptych, *The Awabi-shell Divers of Ise*, only eight or ten copies of which were believed to have been printed; Hokusai's thirty-six views of Fuji made £100; and an old Japanese album, containing forty prints by Harunobu, realised £300. On the same day at the same rooms a series of seventy-nine letters in the autograph of Sir Walter Scott went for £285, and Sterne's receipt for the copyright of *Tristram Shandy* realised £65.

A large collection of musical instruments was dispersed at Messrs. Puttick & Simpson's rooms on the 14th, the *clou* of the sale being a violin by Stradivarius, 1699, which reached £800; while a violoncello by Guadagnini went for £170; and a viola by A. & H. Amati, and a violin by Guarnerius, each made £100.

Messrs. Glendining & Co.'s usual monthly sale of coins and medals included amongst other items a Peninsular medal with ten bars, £10; and a silver and gold enamelled Peninsular cross, £19.

Some big prices were realized at the sale of furniture and works of art held at Chipstead Place, Sevenoaks, by Messrs. Hampton & Sons, a coloured print *Countess of Oxford*, after Hoppner by Reynolds, fetching 196 gns.; the *Salad Girl*, after Hoppner by Reynolds, 100 gns.; engravings after Morland, 29 gns. each; an old English satinwood escritoire, 41 gns.; a similar window-seat, 42 gns.; a Charles II. day-bed, 60 gns.; a Flemish armoire, 33 gns.; a Charles II. armchair, 23 gns.; a 17th-century coffer, 17 gns.; a set of four Stuart chairs, 46 gns.; a court cupboard (1658), 40 gns.; old Plymouth china mug, 11 gns.

At 21, Chester Terrace, Regent's Park, Messrs. Maple and Co. carried out a very successful three days' sale of the property of the late Mr. Fred Pritchard. A set of carved Chippendale mahogany dining chairs made £106, and other prices included mahogany dining table, 40 gns.; carved mahogany sideboard, 74 gns.; French bronze statuette, "Le boucheron" (Fable de la Fontaine), 48 gns.; an old English bracket clock, 31 gns.; tortoise-shell and Buhl table, 34 gns.; and two Louis XV. gilt frame chairs, 29 gns.





SILICON CHINA, SCALE BLUE.



THE hand of death has lain heavily on the Academy during the past year, and so, instead of the customary winter display of Old Masters, we are given a memorial exhibition of the works of artists who but yesterday were in our midst striving to embody their dreams in beautiful creations of form and colour.

It is too soon to accurately gauge their permanent place in British art, and as yet it is scarcely fitting to make the attempt. We know that each one failed—as all true artists must—in giving full expression to their conceptions; and that often when the conceptions were loftiest, and the labour to express them most strenuous, the failures were only the more complete; but let us linger lightly over these misapplied labours, and speak rather of what the men accomplished—those triumphs of skill filling the Academy galleries which, lacking perfection as they do, will be deservedly treasured

long after most of us who are passing judgment upon them are forgotten.

The exhibition forms a rough epitome of the art of the Victorian era. Only some of the main currents are illustrated; but enough is shown to give a good idea of the general trend of the stream. Each artist's work typifies a period when the particular style it represents was uppermost in popular favour. Tracing the course

backwards, we find the modern naturalism of David Farquharson as the latest in point of date. His *Full Moon and Spring Tide*, shown so recently as 1904, was his first work to be received with popular acclamation. Swan's Chantrey picture, *The Prodigal Son*, won the same general recognition in 1889. Orchardson's works were prized in the 'sixties and 'seventies; but it was the success of his *On Board the Bellerophon*, bought for the Chantrey bequest in 1880, that made his pictures the vogue. Macbeth, the youngest of the



MISS BINGHAM
JOHN HOPPNER, R.A.

BY H. SCOTT BRIDGWATER, AFTER
BY PERMISSION OF MESSRS. P. AND D. COLNAGHI

quinary, represents the classical grace of Walker, Mason, and Pinwell, who came into their own in the early 'seventies, and Frith goes back almost to the beginning of the era. His *English Merry-making*, his first popular success, was shown in 1847, his *Derby Day* in 1858, and the series *The Road to Ruin*—the last of his works which had to be railed in during the Academy exhibitions—was on view in 1878. Between then and the date of his death, Frith was destined to face the gradually increasing neglect of generations who knew not his handiwork in its prime, and had forgotten the traditions on which he evolved his art. Even in the present exhibition his memory has been treated with scant justice; only eleven of his works are shown—of the painter who attracted more shillings to the Academy coffers than any other artist living or dead. The neglect may be unintentional, the result of a series of fortuitous circumstances; but one feels that it should not have been.

Had a more adequate representation of Frith's work been attained, it would have added to the popularity of the exhibition. On the private view-day there was always a triple line of spectators in front of his *The Railway Station*, who, though they criticized and cavilled, were all profoundly interested in the picture. Had not the traditions of modern taste made the disparagement of Frith's art almost a criterion of æsthetic culture, they, possibly, would have ventured to put their admiration into words. Such admiration would not have been misplaced. Frith's work is not of the highest type; it holds the same position towards great art as a melodrama does to a play of Shakespeare. Granted this limitation, and it is at once apparent that Frith was a master craftsman. He does not penetrate below the surface; but no man has given us a more vivid picture of the outward semblance of the life of England during the decades abutting on the middle of last century, seen from a middle-class standpoint. His two greatest works here, the *Ramsgate Sands* and *The Railway Station*, are marvels of composition; they are filled with figures, each little cluster having a separate interest of its own, and being set forth with the same precise exactitude of detail, and yet the whole series is so arranged as to form a complete unity well balanced in design, and harmonious in colour. When Macaulay's "New Zealander" unearths the contents of the Holloway College Gallery from the débris of ages which by that time will overlay it, he will regard *The Railway Station* as his most important discovery. The pictures of higher artistic ideals will probably not appeal to his "pluperfect pretissimo" neo-impressionistic æstheticism, but this he will regard as a historical document of unique interest. How much will it be worth by then? The late Mr. Henry Graves bought it soon after it was painted for 6,000 guineas, and more than recouped himself from the sale of its reproductions and the shillings of the people who flocked to view it. Many years later the trustees of Holloway College acquired it for a fraction of this sum: one fancies that if they ever come to realize it they may make a profit.

Frith could paint no age like his own. His attempts

to reproduce the history of the past or to embody the creations of other men's imaginations are nearly always failures. Only one exception can be made to this rule in the examples at the present exhibition, that is the picture of *Dolly Varden*, which possesses a verve and freshness unequalled in the other work. This, or a duplicate work, was painted for Charles Dickens himself, and may be presumed to give the novelist's own idea of one of his own pet characters. One of these in 1870 fetched 1,000 guineas.

Orchardson approached art from a precisely opposite standpoint to Frith: the latter had always his subject uppermost in his mind; with the former it was less the subject than the manner of recording it. To give an instance of this, one may cite his *Scene from Peveril of the Peak*—not one of his best or more important works, but one that is thoroughly characteristic. The picture shows young Peveril walking through the London streets with Alice Bridgenorth and Fenella clinging to him on either side. Had Frith painted the subject, he would have accurately reproduced the author's description to the most minute detail; not so Orchardson. Scott, in his romance, records that Fenella's tresses were "coal black," and her complexion was "brunette, of a shade so dark as might almost have served an Indian." Orchardson, in order not to jeopardise his colour scheme, has boldly made her a blonde. This incident gives a key to the curiously varied appeal of much of his work. Orchardson was gifted with a dual nature, in which the artistic and—what may be termed—the literary elements were almost equally strong. The former found expression in the purely sensuous delights of form and colour; the latter made him a reader of character and teller of anecdote. Where he sometimes failed was in striving to give full expression to both these tendencies at the same time. Thus in Orchardson's portraits the decorative feeling of the work occasionally interferes with our appreciation of the sitters' personalities, while some of the artist's genre pictures are evolved in too delicate and rhythmic colouration to bear the weight of dramatic power with which they are invested. It is for this reason that a work like *The Young Duke*, in which the dramatic interest is slight, makes a more perfect appeal than the *Voltaire*. In the latter the characters obtrude their personalities upon us when we would rather be enjoying the exquisite colour harmony. It is like having serious comedy expressed in the form of a lyric. In *The Young Duke* this disturbing element is almost eliminated; the plot of the picture—if one may use a purely dramatic term in connection with painting—is of the slightest, not sufficient to distract the attention from the beautiful handling of the work. Delicate colour permeates every inch of the canvas; always warm and luminous, it sparkles here and there with hues of jewel-like splendour, as in the rose blooms in the foreground and the sheen of the silver and glass on the white table napery. This splendour is not akin to the hard brilliance of the diamond, but to the tender mystery of the opal aglow with pearl and rose.

By his figure of the actress in *Mrs. Siddons in the*



THE RAILWAY STATION BY W. P. FRITH, R.A.
By permission of Messrs. Henry Graves & Co., 6, Pall Mall, S.W.

Studio of Sir Joshua Reynolds, Orchardson shows us he had enough dramatic force to have realized pure tragedy had he so wished; not merely the tragic comedy of society life in which the actors mask their feelings, but the elemental display of strong emotion. In portraiture he was somewhat unequal, but his best works rank among the masterpieces of the period. Portraits like those of *Sir Walter Gilbey*, *Lady Orchardson*, or the most recent of all, that of *E. A. Abbey*, would hold their own in any company.

Orchardson was undoubtedly one of the great painters of his time; when hand and mind worked perfectly together, he was perhaps the most delightful master of effulgent colour since Watteau. He had other qualities besides. His draughtsmanship was always good—how good, perhaps, was never appreciated by the general public, who fail to realize fine significance of form when divested of hard outlines and expressed with true regard to atmospheric values. Then he was a fine designer, one of the first who understood the value of an empty space and dared to employ it in his compositions. His perception of character has already been noticed. In the worst of his pictures there was nothing commonplace. Those shown in the Academy constitute a wonderful display for the work of one man, and yet many of his finest productions are absent. They lose somewhat by being hung together without other paintings to act as a foil and contrast, for Orchardson was not an artist of a wide range of expression, but patiently explored the possibilities of the scheme of harmony which he gradually evolved and perfected, and which was the most congenial to his genius.

Unlike Orchardson, John Macallan Swan was not a master of colour, but remained a student to the end. He was, however, a master of line, and his works exhibited at the Academy show him at his best in his fine crayon studies and in his bronzes. The latter are the best of their kind since the death of Barye, and one regrets that the limited appreciation of the British public for sculpture did not permit the artist adequate opportunities for larger and more ambitious work. The sole example on an heroic scale, the bust of Cecil Rhodes, though strong and impressive, is not altogether successful. Swan's pictures are less strikingly original; their *motif* is generally his own, but not their form of expression. Their colour harmonies, and sometimes their technique, are reminiscent of other artists' works; not a fault in itself, for most great painters have found their own personalities by treading in other men's footsteps, but Swan never quite reached the goal. The versatility of his efforts prove this. They vary infinitely in tone and manner; the best being those in which the range of coloration is most limited—harmonies in which two tints predominate—as, for instance, the *Cold North*, an exquisitely conceived symphony in blue and white, or in his effects of darkness or early dawn. As a figure painter he sometimes degenerated into prettiness, but never so in his renderings of beasts of prey. In these he attained certain unique qualities, which marked him as having a more intimate perception of their nature than almost anyone who had gone before. The Old Masters

showed them as creatures of man's sport, Landseer ennobled them by the addition of semi-human traits; for the creations of the first we feel contempt, for the latter sympathy; but Swan's animals awake our fears. There is something awesome in the "fearful symmetry" of these feline monsters, innate with untamable savagery, who move their ponderous masses of sinew and muscle with such stealthy alertness. We regard them with something the same feelings that our neolithic forefathers experienced when encountering the sabre-toothed tiger. Swan, in his work, the sincere expression of his personality, did what the neo-impressionists are trying to do by archaic drawing and colour—roused our primitive emotions.

Macbeth was the least original of the artists represented. His best works are beautiful echoes of the conceptions and creations of other men; he is greatest of all in his translations, those fine series of etchings after Walker, Mason, Pinwell, and Velasquez, which are unfortunately not represented here. He was, however, heir to a great tradition, and few modern pictures are imbued more perfectly with classical grace and feeling than his finely composed *Potato Harvest in the Fens*, which lacks only a little charm of colour, a little quality in the rendering of textures and atmosphere, to be a great work.

David Farquharson was the last of the five painters to receive academic honours, which came to him when he was almost verging on the seven decades which constitute man's allotted portion. Only seven of his works are shown, but these are some of his most noteworthy achievements. Among them is the fine *Full Moon and Spring Tide*, which six years ago was the most popular landscape at the Summer Exhibition in Burlington House. It still retains its charm to-day as a poetical and truthful rendering of one of nature's most beautiful effects. The *Winter*, which dates from the year previous, is broadly and succinctly treated, while the *Aberfeldy*, of ten years earlier, if a little thin, is brilliantly lighted and conceived. Farquharson's art will leave little mark on his time, but he was a sincere lover of nature, and few have better succeeded than him in rendering her larger aspects.

To those who know the water-colours of Miss Rosa Wallis, the exhibition of her works at the Galleries of the Fine Art Society (148, New Bond Street) revealed a considerable development of her powers. Her touch had gained in crispness and decision, and she enjoyed a fuller command of colour. Within a limited range, and in subjects on a small scale, Miss Wallis is one of the most charming water-colour painters we possess. Her theme is nearly always flowers—not cut ones, but blossoms in their natural surroundings adorning trimly-kept gardens, or growing with wild luxuriance on meadows and hillsides. In such a theme there is always a temptation to gain effect by accentuating the

"Flower Time
in Highlands
and Lowlands"
By Rosa Wallis

"Water-
Colours." By
W. Egerton
Hine

"Pictures of
Eton." By
Arthur Garratt

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vividness of the hues at the expense of atmospheric truth, which few of our modern garden-painters can wholly resist. Miss Wallis is among the exceptions. Her colour, though bright and joyous, is marked with exquisite refinement, so that her works seem subtly impregnated with the tender delicacy of the blooms she reproduces. These glimpses of flowery slopes in the Tyrol, of trees bowing beneath their weight of blossom, as in *An Apple Orchard, Broadway* (reproduced), of old-world English gardens, or of the warmer sunlight of Venice, were all

At the Leicester Galleries the old and the new were happily harmonized in the exhibitions of water-colours by "English artists mostly deceased," and "Landscapes" by Robert Little. Mr. Little's work, indeed, belongs to that type of unobtrusive excellence which, while holding its own, will not clash with anything that is good. A few years ago he might have ranked with the impressionists; but in the present days of advanced art it



MRS. SIDDONS IN THE STUDIO OF SIR JOSHUA REYNOLDS FROM THE PICTURE BY
SIR W. Q. ORCHARDSON, R.A. BY PERMISSION OF THE FINE ART SOCIETY, 148, NEW BOND STREET, W.

delightful. Among them was included a single study of still-life, a gem in its way, showing a cluster of gathered raspberries backed by foliage. The fruit was admirably rendered—rich, succulent, with the evanescent bloom still lingering on the berries, it was a piece of fine observation, every detail rendered minutely, yet the whole enveloped in atmosphere.

At the same galleries Mr. W. Egerton Hine had a large and varied collection of water-colours ranging over England and France. Generally harmonious and sympathetic in colour, these works possessed considerable charm. In his renderings of moorland scenery, with wide expanses of heather and gorse, the artist was especially successful. A third exhibition, also under the roof of the Fine Art Society, was Mr. Arthur Garratt's pictures of Eton, the majority of which were in a minor key, Mr. Garratt striving for tonal effect rather than bright colour. Among the best works were *A Room of the Eton Society*, and a view of *Eton from the Terrace, Windsor Castle*.

would be best to describe his work as naturalistic—that is, he seeks to express the moods of nature by a generalized rendering of her aspects, retaining what is essential to the spirit of his work, but discarding all detail that might weaken the effect he wishes to realize. His works were all noteworthy for tone and atmospheric feeling, and their rich yet subdued colour was thoroughly harmonious. The water-colour exhibition in the adjoining galleries, if not thoroughly representative of the best men in this essentially English art, at least provided a great variety, and afforded the visitor a good general idea of water-colour painting from the time of De Wint until the present day. Over 120 drawings were on view, the general quality of which, more especially of those by the modern men, was well sustained. The large number of artists represented prevents anything like an individual criticism of their work, and where so much was good it is almost impossible to single out examples for special comment.

The Connoisseur

THE death of Mr. Joseph Bishop Pratt deprives us of one of our most versatile and successful engravers, while his powers were still unabated by the chilling touch of age. Probably no man so thoroughly understood the various styles of engraving, or was so generally proficient in them all. His death removes another link with the past, for he was a pupil of David Lucas, the great mezzotinter, whose magnificent renderings of Constable's work did not prevent him from living a

**The late
Joseph Bishop
Pratt**

MR. H. SCOTT BRIDGWATER has always been consistent in his devotion to pure mezzotint, and more especially to that phase of it which is concerned in the reproduction of works by the old English portrait painters. A plate from him is one of the events of the art year, for he is not a prolific artist, and one or at the most two mezzotints constitute his output for twelve months. His most recent effort is the portrait of Miss

**"Miss
Bingham"
By H. Scott
Bridgwater,
after John
Hoppner, R.A.**



AN APPLE ORCHARD, BROADWAY

BY MISS ROSA WALLIS

neglected and penurious old age. Pratt was fifteen when he was apprenticed to the then veteran artist, and remained with him for nearly five years. At that date there was no opening for a pure mezzotint engraver, and Pratt's first efforts were in the mixed style, in which mezzotint and stipple is combined with line. He rapidly came to the front, and in a short time was entrusted with many important plates by the leading publishers. He was considered the principal exponent of the mixed method, and was most successful in his reproductions of Landseer, Rosa Bonheur, and later on of Peter Graham. The proofs from many of these subjects quickly sold out, and now command considerable premiums. In 1896 he essayed what was a new departure for him by undertaking the mezzotinting of some portraits of ladies by Old Masters, and again achieved a triumph; since then he has ranked among the leading mezzotinters of the present day, and his death makes a noteworthy gap in their slender ranks.

Bingham, just issued by Messrs. P. and D. Colnaghi (13 and 14, Pall Mall, East), which is an accomplished and sympathetic rendering of one of Hoppner's most pleasing pictures. Mr. Bridgwater's translation is marked by those qualities which generally distinguish his work—firm draughtsmanship, powerful yet refined chiaroscuro, and a searching and appreciative perception of colour values. His technique has consistently improved of recent years, gaining in freedom of handling, and in its power of rendering atmospheric effect. The present plate is one of his happiest efforts, recalling the charm and fascination of the original, with a sympathetic insight that is not often seen in modern reproductions of Old Masters.

"The French Revolution." By Thomas Carlyle, with Illustrations by Edmund J. Sullivan, A.R.W.S. (Chapman & Hall, Ltd. 2 vols., 21s. net)

IN an age when men are being swept off their legs by the speed of modern requirements, when life is filled up

Current Art Notes

with numerous small concerns, when utilitarianism reigns supreme in the hearts of men, it requires no little courage on the part of a publisher to put in a noble setting, sparing no pains, a masterpiece. In this period of hurry and haste over underground pavements, an ordinary mortal has no time to take the beam out of his own eye: to comprehend the hoariness of Time, the remoteness of the suns, the hurry of light, the story of life; in short, all the studies which go to the making of an all-conscious man. And then, if one has not the leisure to spend in this education, which is essential to man's happiness, what chance has such a book as Carlyle's *French Revolution*? Through the mad rush of things men are suffering from the common smart of their own ignorances.

Nevertheless, works of art, copies of masterpieces, etc., have been bought, and are still bought in thousands; but we have a suspicion that such purchases are made not for the intrinsic values of the books or paintings, but through a certain slavishness on the part of the *bourgeoisie* to adorn shelves which bespeak a cultivated mind.

Happily the number of educated consciousnesses is increasing, though slowly, and by these few the two handsomely bound volumes, printed in large clear type, of Carlyle's *French Revolution*, illustrated by Edmund J. Sullivan, A.R.W.S., will be highly appreciated.

Primarily, it is our privilege to say something concerning the illustrations, rich in numbers as in quality. To do this, one must take into consideration the style of the inimitable Carlyle—a style which is powerful, vivid, and oftentimes grand. Carlyle is a symbolist, and it behoves his illustrator to be the same. The artist has not to illustrate the French Revolution, but Carlyle's *French Revolution*. These are the difficulties with which an illustrator of Carlyle has to contend. Many of Sullivan's symbolical drawings to this work (and he is also responsible for the portrait-drawings in which the two volumes abound) are full of grim irony; sometimes the irony is horribly bitter. When one reads beneath an

illustration the words "The Reign of Terror," one is not surprised to see a crown decking the head of a skeleton, clothed in royal robes, with a guillotine for a throne, fallen pillars lying at the foot of the scaffold, and a starving cupid sitting on the steps; but with such a title as "Love looks through the little Window," one is struck with the scene of a little cupid's head being placed between the wooden wedge of the guillotine by a horrible ogre like Pan gone mad, a basket full of heads and a pile of decapitated bodies in the foreground, and a skeleton standing on the scaffold. In "Robespierre's List" one sees "The advocate of Arras" sitting to his barber reading a list of victims for the guillotine. On the table before him is a bottle on which is written "Poudre D'Amour." "Latest Portraits of Celebrities" is another inoffensive title to a gruesome picture. Here one is looking at a gallery of heads on spikes. Reigning above the lot is the head of Marie Antoinette (La Veuve Capet), the hair still decked with feathers, but drooping feathers. As in life so in death: on her countenance Sullivan has made visible "neither abasement nor pride." Beside the widow of thirty-eight is Louis Capet, with a spear-point appearing through his mouth. A little below is the head of Citoyenne Roland,

"a daughter of the Infinite," with her long black hair concealing the spear-rod. "Sombre Saint-Just," the man who, when twenty-six years of age, declared "for revolutionists there is no rest but in the tomb," is here peacefully asleep. Sullivan has given his face repose, though the head rests on no common pillow. A little below one sees the "sea-green Robespierre" with a gaping mouth. He deserved, yet he did not deserve, such a fate. The male head which interests us most of all, "the great Titan," those eyes which gazed on the banks of the murmuring Aube, that head which returned to "young native haunts that knew him when a boy," and considered what the end of things would be, is here. The face is in repose, the eyes are closed; place a sheet round the neck, and one would say that Sullivan's Danton



THE LATE J. B. PRATT

FROM A PHOTOGRAPH

The Connoisseur

was asleep. A fine drawing wrought with no passing knowledge of the French Revolution!

Leancourt, Le Prince de Condé, Mirabeau, Marie Antoinette, Fouquier-Tinville, Mme. Roland, Talleyrand, Jacques René Hébert, Denis Diderot, Death Mask of Jean-Jacques Rousseau, Marquis de Condorcet, Dumouriez, Charlotte Corday, Death Mask of Marat, Fouché, Camille Desmoulins, David, Saint-Just, Death Mask of Robespierre, Mme. Carbars, Josephine, Napoleon, and Grachus Babœuf. Besides the drawings already referred to, there are many full-plate sketches which are rich in horrors, and look like pictures or an artist's nightmares after perusing the pages of *The Reign of Terror*. There are skeletons clinging to guillotines, piles of heads, heaps of bodies, large vultures in the skies, little cupids of starvation, and hideous monsters with many snake-heads like the Lernean hydra—indeed ghastly pictures, but truly symbolical of the spirit of the French Revolution.

A SELECTION of proofs printed in colour, and issued by Messrs. Copperfield, Ltd. (Tower House, 28, Tite Street, Chelsea), shows the possibilities of a new photogravure process which has recently been perfected by this firm.

Most of the reproductions are from photographs; but so painter-like is the quality of the work, so artistic the colour translation, that it is difficult to realize that they are not taken from pictures, and those of a not specially realistic type. Much of this effect is, of course, dependent upon the qualities of the original negatives; but in the best photographs there is generally an exaggeration of the shadows, and a hardness of the contours which is eliminated in these reproductions; those of *Pelham, son of Lord Francis Hope*, *Mrs. Philip Noble*, and a delicately tinted picture of a *Lady and Child*, have a free spontaneous handling, which gives them much the same appearance as water-colours. The process appears equally adapted for the reproduction of pictures. Portraits of the *Earl of Shaftesbury*—the father of the philanthropist—by Ross, of *Mrs. Good*, by Thorburn, and of *James Lloyd Anstruther*, by an unknown artist, have been translated with very happy results; the tone and quality of the originals being excellently reproduced. In some instances the prints appear to have been touched by hand; but others—and these are not the least successful—are perfectly pure.

A Royal Warrant

HIS MAJESTY THE KING has granted a warrant of appointment to Mr. W. M. Power (Victoria Gallery, Victoria Street, S.W.), the well-known publisher and

art dealer, who also holds warrants from Her Majesty Queen Alexandra, and from His Late Majesty King Edward.

To the Editor of THE CONNOISSEUR MAGAZINE.

DEAR SIR,—As your reviewer of Sir Edwin Durning-Lawrence's book in your December issue refers to my "Bacon is Shakespeare" work, may I be allowed to say one word in my own defence. I do not profess to be an expert in engravings and engravers, but I take an intelligent interest in them. When your reviewer says "George Vertue himself . . . actually engraved the bust with the head on its shoulders from the Chandos picture! This is a side of the matter clearly unknown to Mrs. Stopes," he evidently does not know that it was I who drew public attention to this very fact, and that I reproduced Vertue's engraving in my pamphlet on the Stratford bust. Of course nothing concerning that memorial has any bearing on the Baconian claims.

I remain, yours faithfully,

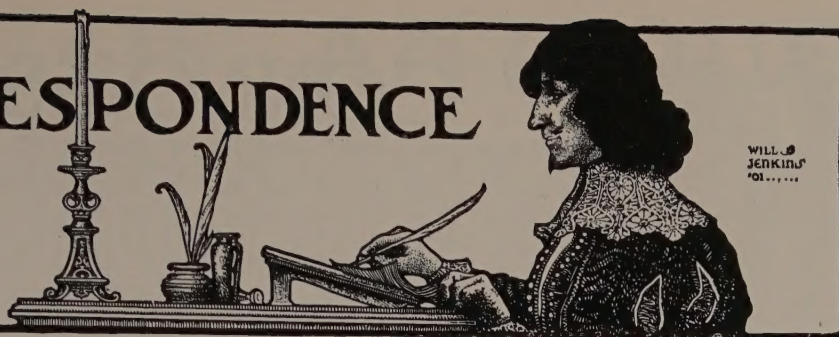
CHARLOTTE C. STOPES.

* * We are pleased to print Mrs Stopes's letter, and to point out that the expression to which she takes exception was not intended to refer to the matter or Vertue's engraving in particular, but to her attitude in general towards the inaccuracies of the early engravers—undue faith in which has misled even so single-minded and honest a student as Mrs. Stopes. Had she recognised this characteristic failing for what it is, instead of accepting it at once as a sound basis for the contention that the Stratford monument and not the engraving is the fraud, she would not have placed in the hands of that unconscious humorist, Sir Edwin Durning-Lawrence, an argument in support of his hare-brained assertions. It is thus—by starting theories before consulting the experts or the specialists—that much harm may be done.

THE Editor of THE CONNOISSEUR MAGAZINE begs to announce that it is his intention to devote space in the editorial pages to interesting announcements regarding the sale and disposal of ancient and historical estates and houses. Special attention will be given to interesting specimens of fifteenth and sixteenth century architecture. THE CONNOISSEUR MAGAZINE is probably the best medium for advertisements of old houses of every description, an advertisement of a fifteenth-century House in the December number evoking a vast number of genuine enquiries.



CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Silver Pepper Boxes.—A3,087 (Boksburg, Transvaal).—The pair of silver pepper boxes shown in your photograph, and as described, are worth about £7 10s. The date of their manufacture is 1795.

Engravings after Morland.—A3,099 (South Shields).—*The Sportsman's Return*, by W. Ward, and *The Country Butcher*, by T. Gorse, both after Morland. Fine impressions of these when printed in colours, with good margins and in excellent condition, are worth from £40 to £50; but copies in this perfect state are very rare. Inferior impressions in black and hand-coloured can be picked up for £2 or £3.

Engravings by Scott.—A3,382 ("Firbank").—The engravings by E. Scott, 1804, *Boys Robbing Orchard*, *Boys Bathing*, *Boys Sketching*, and *The Angry Farmer*, are worth, in black, £8 each; in brown, £12 10s.; and in colours from £20 to £40, according to the quality of the impression.

Pictures.—A3,393 (Brewood, Staffs.).—(1) The painting on glass of Sir Joshua Reynolds's portrait of Mrs. Horneck, as described, is worth about 30s. (2) Judging from the photograph, the picture attributed to David Teniers, although it may be by a Flemish seventeenth-century artist, in our opinion is not the work of Teniers himself, but of a much inferior hand. As the photograph is so dark, it is impossible to say conclusively. (3) With regard to the battle scene, *Fight for the Standard*, the picture seems to be so blurred that it would be extremely difficult to recognize by what painter it was in its present condition, and without an examination of the picture itself we could not say whether it was by Wouvermans or not.

Engravings after George Stubbs, R.A.—A3,394 (Antrim).—The two subjects, *Two Horses Fighting* and *Two White Bulls Fighting*, by G. T. Stubbs, after G. Stubbs, R.A., published by Lewis in 1788, are worth about £1 each.

Porcelain Pot, etc.—A3,482 (Bury).—Your pieces are all modern. They would not attract a collector, and their value lies entirely in their usefulness.

Geddes Motto.—A3,512 (Edinburgh).—The correct translation of your motto, "Capta Majora," is "Employed in greater things."

Knife Boxes.—A3,518 ("Saxon," Ely).—Knife boxes with slanting lids belong to the latter part of the eighteenth century. Their value, of course, depends on the materials used for their making, and the fineness of workmanship.

Plaque.—A3,519 (Christchurch, New Zealand).—The plaque is undoubtedly modern work. The figures inscribed in the paste are not a date but the number of the model, and are a sure sign of its modernity. The painting is a copy of a famous Italian picture, and judging by the photograph is well done; but it has no special value, as it can, of course, be repeated to any extent. Such a piece can be bought new for £7 or £8.

Engravings.—A3,521 (North Camberwell).—None of the engravings mentioned possess any collector's value, and they would have to be sold wholly on their merits. If put in an auction, they would only realise a few shillings.

"Bishop Burnett's History."—A3,522 (Woodhall Spa).—Unless your edition contains portraits or plates, the book is practically of no value.

"St. Giles's Beauty," by Bartolozzi.—A3,523 (Pembroke).—A fine impression of *St. Giles's Beauty*, by Bartolozzi, after Benwell, printed in bistre, might realize up to £12 or £15; but the plate has been extensively reprinted, and modern impressions can be obtained for a shilling each.

Hogarth's Works.—A3,524 (Leigh).—The value of this, with 116 plates by James Heath, R.A., would be about £4 or so, according to the state of the plates, and date of publication.

Louis Haghe's Sketches.—A3,529 (Norwich).—There is very little demand for this work, and it would probably not realize more than £1.

Engravings.—A3,548 (Northallerton).—We cannot trace an engraving of "Mrs. Frederick," by J. R. Smith; there is a "Miss Frederick" by and after him, but the size is 9½ in. by 8 in., and not the measurements you give. Its value would depend greatly upon the quality of the impression, so we cannot tell you what this would be without seeing the print. It would be impossible to value the Bovi prints also without seeing them.

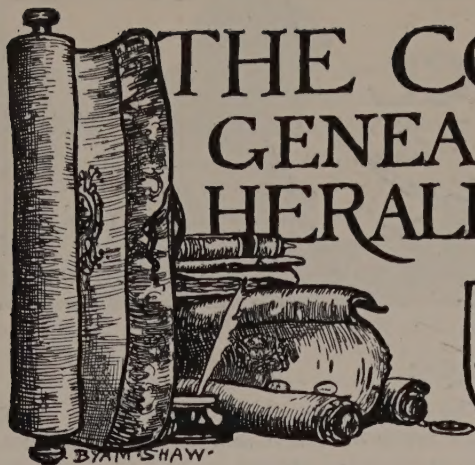
Silver Plaque Portraits of William and Mary.—A3,564 ("H.M.S. Fiscard").—We are afraid that it would be impossible for us to value the silver plaques of William and Mary without seeing them, as so much depends upon their state, and also upon the details of their history.

Newark Siege Half-crown.—A3,567 ("Siege," Norwich).—If in good condition the half-crown is worth about 30s., but its value would be greatly depreciated if the coin is at all worn or damaged.

Coins.—A3,570 (Exmouth).—The silver penny is probably Maundy money, as there were no coins of the former description issued in 1740. This and the other coins mentioned would be worth little more than their face value.

Coloured Print by M. Bovi.—A3,574 (Teignmouth).—A genuine old impression of *Apollo and the Muses*, by M. Bovi, after Cipriani, printed in colours, should be worth about £10, if in good condition.

"Beauty's Bath," after Landseer.—A3,577 (Aldershot).—Engravings of *Beauty's Bath*, by S. Cousins, after Landseer, have depreciated in value of recent years, and a stamped proof before letters would not realize more than £2 or £3 now. The earliest proofs before letters are unstamped.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. The English ancestry of American emigrants has been made a speciality, and we have in our possession some thousands of unpublished clues, from the public records which have been long sought for by Americans. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

DICK.—The announcement you are in search of appeared in the *Public Advertiser*, Friday, 27th March, 1761, and was as follows: "Saturday died the Wife of Sir Thomas Dick, Bart., Oil and Colour Man in Fenchurch Street." We cannot, however, identify him with any holder of such a dignity mentioned in the *Complete Baronetage*; he may, perhaps, have been a claimant to a title said to have been conferred on Sir William Dick, of Braid, Co. Edinburgh, knight, between 1638 and 1646.

PLAYLE.—No coat of arms for a family of this name appears in the usual armorials; but John Warburton, *Somerset Herald*, 1720 (whose authority, however, is sometimes discredited), gives for Playl *alias* Pleahill, *Azure two bars gemells, on a chief argent three escallops gules*, and affirms that they "are the right of William Playl *alias* Pleahill, of St. Andrew's, Holborn," his pedigree being as follows:—

William Playl *alias* Pleahill, of Barmston, Co. Essex =

Philip Playl, of Little Dunmow =

William Playl, of St. Andrew's, Holborn =

William Playl of the same.

BRYAN (1).—In modern English heraldry, marks of cadency are generally placed on the honour or chief point of the shield; but it is not incorrect if they are shown at centre point of *chevron* or *fess*. As regards colour, there does not appear to be any definite rule, the herald being guided by the essential practice of not placing metal on metal, or colour upon colour; in general, marks of difference should take a different metal or tincture from those already predominant on the shield. For instance, *Gules a fess between six cross crosslets or, a crescent sable for difference* (in centre point).

BRYAN (2).—When an addition to a surname is occasioned by the inheritance of property, or some other special circumstance, a licence from the Sovereign is the proper means by which it should be carried out; and as the last surname is the principal one, the arms belonging to it must occupy the first quarter of the shield.

BRYAN (3).—Hatchments were not known until about the fifteenth century; they became fashionable in the seventeenth and eighteenth. Early in 1800 their use began to decline, and during the last fifty or sixty years this form of memorial has almost died out, though occasionally one may still be noticed; indeed, a well-known heraldic artist writing in 1906 states that "the use of hatchments is not an extinct custom. Within the last few years I have prepared several, including one this year." When a hatchment is placed in a church with the permission of the incumbent it may not afterwards be removed without the consent of the executors, or heir, of the person to whose memory it was set up, as by law the ownership continues to be vested in them.

POWER.—The Yeomen of the Guard and the Yeomen Warders of the Tower are two distinct corps, and have entirely different duties. The first-named are the personal bodyguard of the Sovereign, and were founded for that purpose by Henry VII. at the time of his coronation in 1485; whilst the warders have charge of the Tower, and are of a more ancient origin, dating back to Norman times, when the fortress was first used as a prison. The uniforms of both bodies are very similar, hence the popular error of including the two under the term "Beefeaters," which rightly belongs only to the Yeomen of the Guard. Both corps are recruited from warrant and non-commissioned officers in receipt of pensions, and the officers of the Yeomen of the Guard are veteran colonels, majors, and captains; the warders are ruled by the constable, lieutenant, and major of the Tower. All the members are men of good presence, and at one time there was a rule regulating their stature at not less than five feet ten inches; but we believe this is not now strictly adhered to.

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